

VOL. XXIII, NO. 1.

APRIL, 1899.

PRICE, 20 CENTS.

APRIL
1899



THE INLAND PRINTER

THE INLAND PRINTER COMPANY, PUBLISHERS, CHICAGO AND NEW YORK, U. S. A.

*Byron Weston Company's
Linen Ledger and
Record Paper*

Has no Superior.
Why not Use It?

Our Selling Agents in Chicago are BRADNER SMITH & CO.
MILLS AT DALTON, MASSACHUSETTS.

Inland

means remote from the sea—not on the brink of a maelstrom, into which you may fall (in a business sense).

Printer

means one who prints (the man who is likely to lose his profits).

Account

means to reckon—ah, that's it. Successful men reckon discreetly, prudently and cautiously.

Book

means *everything* in a business house, for what would we do without (*Account*) Books.

GET
THE BEST
AND
THE CHEAPEST—

THE INLAND PRINTER
ACCOUNT BOOK.

What it saves will bring you joy
and peace of mind.

NET PRICES.

400-page book, for 2,000 jobs, . . . \$5.00
200-page book, for 1,000 jobs, . . . 3.50



Order THE INLAND PRINTER ACCOUNT BOOK
from any Type Foundry or Printers' Supply House in the
United States or Canada, or direct from

The Inland Printer Co.,
Publishers,

212 and 214 Monroe Street,

New York Office,
150 Nassau Street.

... Chicago, Ill.

COMMENCEMENT SEASON 1899

J.W.
BUTLER PAPER
COMPANY

FANCY STATIONERY DEPARTMENT
212 TO 218 MONROE STREET
CHICAGO.



PLAIN TALKS BY THE MANAGER. VI. "Mud Turtles"

The way some printers figure on some things would be laughable if it weren't so pathetic.

Many a printer, this very morning, walked down his pressroom with his thumbs in the armholes of his waistcoat, and complacently figured out how much his old mud-turtle cylinders were "worth"!

Are you the man?

If you are, I want to ask you a question.

If a competing printer in your town should set up a press that would do better work than yours, and do it at the rate of 100,000 impressions a day, at no increased expense, what would those presses of yours be "worth"?

There is only one answer to this question, and that is, "Whatever the old junk man would give."

Now, then. Suppose a competitor puts in CENTURYS, with a sure, dependable capacity for from 3,000 to 5,000 impressions a day more than any other press in the world, what would those back-number cylinders of yours be "worth"?

The only sane answer is the same answer—"Whatever the old junk man would give."

There is no use in arguing and squirming and wriggling over this matter. There is no use in kicking against the pricks.

You can't compete with CENTURYS. They will ruin you—snow you under—drive you out of business.

You won't have a leg to stand on. There won't be anything left for you to say.

You can't claim "better work." The work of the CENTURY will give the lie to that claim. It's clear,

clean, smooth impressions, perfect in register, and as handsome at the close of the run as at the beginning, show that the quality of its work cannot be assailed—cannot be equaled, for that matter.

You'll have to keep quiet about "promptness." The man with the CENTURYS will have a job completed and delivered about the time your precious old cylinders are passing the half-mile post.

You can't say anything about "low prices." The man with the CENTURYS will laugh at you. When, in a desperate attempt to keep the force working and the wheels turning, you throw your profits to the wind and offer to take a job at cost, he will cut the price still lower, get the job, *and make a profit.*

Now, lock the door, light your cigar, and think this situation over carefully.

If you can figure out any plan by which you can grapple with it and win without the aid of CENTURY presses, let me know what it is, and if it's feasible, I'll agree to throw up my hands and say you are ahead of the game.

If you can't, and if you persist in pegging along with your old cylinders, sooner or later *you* will have to throw up your hands and go out of business.

I don't want to hurt your feelings, but candor compels me to state that it will serve you about right.

The twentieth century will give the icy hand to any business man who tries it on with the ideas and equipments of the middle ages.

THE MANAGER.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

5 Bridewell Place, E. C., LONDON.

5 Madison Avenue, NEW YORK.

73 St. James Street, MONTREAL.

WHAT "ARCHAIC" MEANS.

ARCHAIC: Belonging to or having the characteristics of a former period; no longer in common use; going out of use; antiquated; obsolescent.—*The Standard Dictionary*.

Most people have an idea that archaic means very, very old—something belonging to an extremely remote period.

That isn't true. A thing may be archaic that was made yesterday. Something may happen over night that will set it just as far back as it would be if it were covered with the rust and mold of centuries.

Are you printing your newspaper on an archaic press?

Have you got a lumbering single or double cylinder that produces from 1,000 to 1,500 sloppy-looking papers an hour, at a heavy cost?

If so, you are handicapped by an archaic outfit.

You ought to get up to date and print a real newspaper in a modern way.

The MULTIPRESS is the press of today.

It is a web press, printing directly from flat forms of type. No valuable time lost in stereotyping.

Its capacity is from 5,000 to 6,000 an hour.

It sets the papers together, pastes, folds and delivers them ready for the street.

It prints either a 4, 6 or 8 page paper.

Its work is as clean and handsome as that of any press in the world.

It is strong, simple and durable. It doesn't get out of order or break down.

A small man and a big boy can run it to the limit.

Give us a chance to tell you all about it—to prove to you that any other press is archaic.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.

73 St. James Street, MONTREAL.

5 Madison Avenue, NEW YORK.

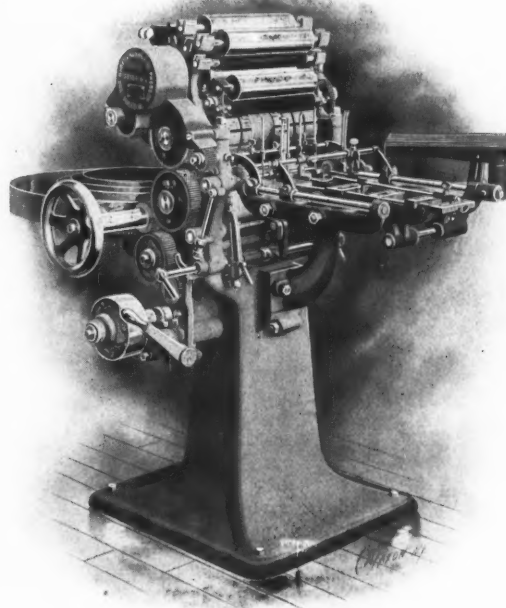
5 Bridewell Place, E. C., LONDON.

To Superintendents and Foremen...

There is an easy way to slide along in your occupation, keeping the old presses running as smoothly as possible, and not having anything new or unusual to disturb the even tenor of things if it can be avoided.

The only trouble with this is that there is no money in it, and the proprietors either lose their business to more active competitors or get more active men to supervise the mechanical part of their establishments.

An apt illustration of doing things in the easy old way is the habit of multiplying car card and similar forms on cylinder presses. It looks well on the face of it; the cylinders are kept busy and seem to be turning out work advantageously. But the superintendent or foreman ought to know, and does know, if he is not so inexcusably inefficient as not to read *THE INLAND PRINTER*, that the little Harris Press, costing less money, occupying far less space and not requiring nearly so much power as the cylinder, *is positively guaranteed to do this work more cheaply than it can be done by multiplications of forms on cylinders*. Besides this, the Harris Press makes the price and controls the market for printing envelopes (front or back), tags (singly or in gangs), folding boxes (up to size of press) and candy bags.



The superintendent or foreman who does not thoroughly inform himself and his employer as to the Harris Press is not doing himself or his employer justice.

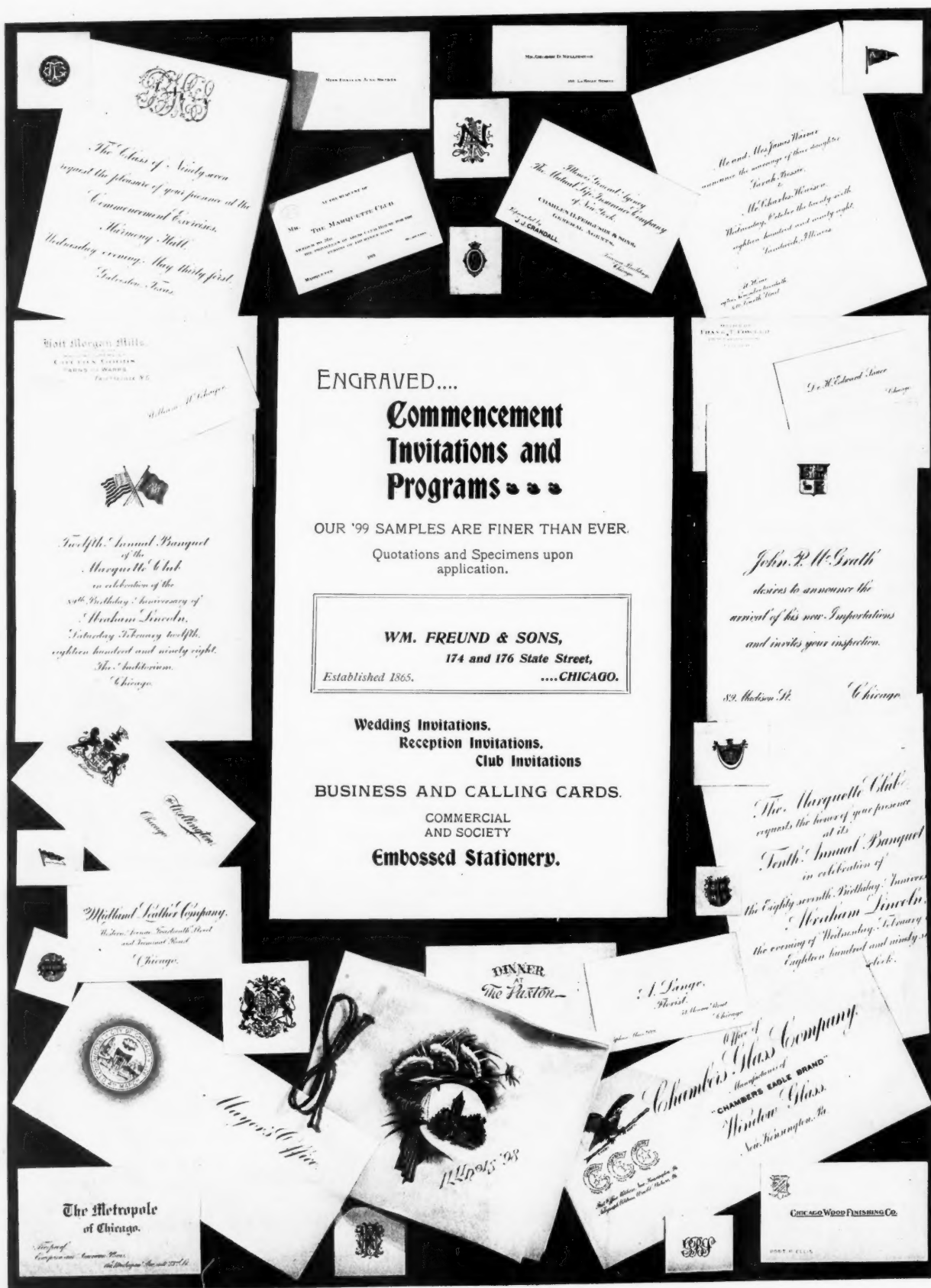
DON'T FORGET OUR
REMARKABLE
NUMBERING PRESS
AND OUR AUTOMATIC
BAG PRESSES.



The Harris Automatic Press Co.

NILES, OHIO, U. S. A.

New York Office and Salesrooms — Havemeyer Bldg., 26 Cortlandt St.



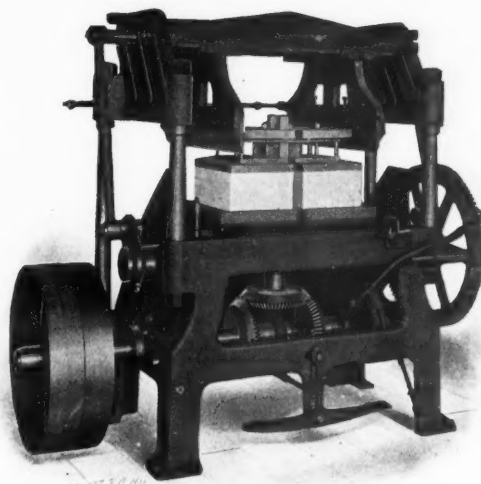
ENGRAVED...
**Commencement
 Invitations and
 Programs**

OUR '99 SAMPLES ARE FINER THAN EVER.
 Quotations and Specimens upon
 application.

WM. FREUND & SONS,
 174 and 176 State Street,
 Established 1865.CHICAGO.

Wedding Invitations.
 Reception Invitations.
 Club Invitations
 BUSINESS AND CALLING CARDS.
 COMMERCIAL
 AND SOCIETY
Embossed Stationery.

Seybold Duplex Trimmer



PATENTED NOVEMBER 30, 1897. OTHER PATENTS PENDING.

Two Strong Points { Quality. Quantity.

You have both when you buy a SEYBOLD DUPLEX TRIMMER.

QUALITY of work is the very best.

QUANTITY greater than can be done on any other *two trimmers* made.

These are money-making features. Your customers want the *Quality* to be unequaled. You want the *Quantity* as well as *Quality* in order to turn out the work profitably.

THE SEYBOLD DUPLEX TRIMMER cuts *two edges at once*. It means *two cuts* to trim *four sides* with only one turn of the table.

THE SEYBOLD MACHINE COMPANY

Main Office and Factory:

DAYTON, OHIO, U. S. A.

8 and 10 Reade Street, New York.

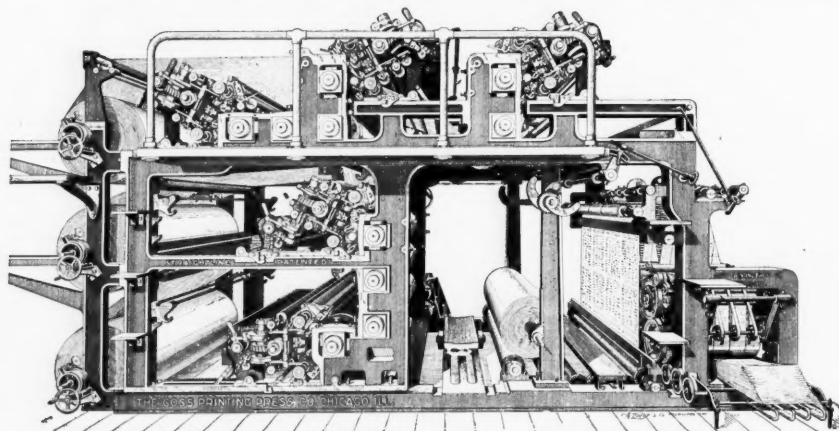
347 and 349 Dearborn St., Chicago.

PATENTEES AND BUILDERS OF

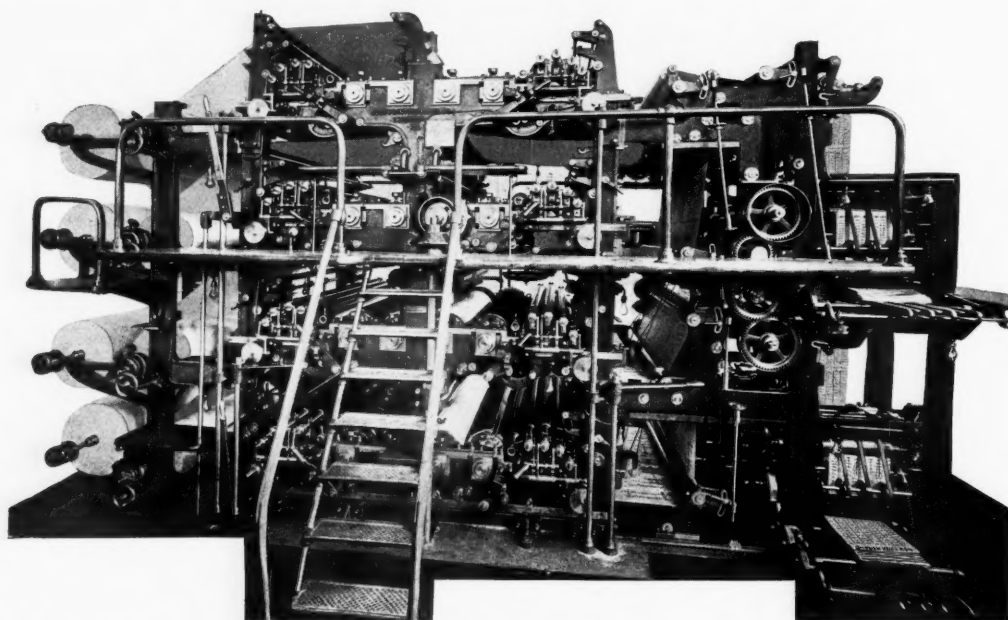
**Machinery for Bookbinders, Printers, Lithographers,
Paper-Box Makers, etc.**

The GOSS Patented Straightline

NEWSPAPER PRINTING AND FOLDING MACHINES.



The above cut represents our **SPECIAL STRAIGHTLINE** for half-tone and color work, printing both sides and the colors at one operation. Can be used for either newspaper or pamphlet work.



The above cut represents our **OCTUPLE PRESS** with a capacity of 100,000 papers per hour. Straightline Presses are the most modern and complete machines, take up little floor space, are easily operated, and are the safest and quickest running machines ever produced. Built with a capacity of from 25,000 to 100,000 per hour, according to size. Patented and manufactured by

THE GOSS PRINTING PRESS CO.

SIXTEENTH ST. AND ASHLAND AVENUE,

CHICAGO, ILL.

NEW YORK OFFICE — 312 Temple Court.

BOSTON OFFICE — 12 Pearl Street.

The GOSS Patented Straightline

NEWSPAPER PRINTING AND FOLDING MACHINE.



CAPACITY—from 25,000 to 100,000 per hour, according to size. The advantages of this press are many; it is an easy runner, a quick starter, takes up small floor space, gives maximum capacity, produces first-class results, and is built to last. In use by the following:

	No. PAGES		No. PAGES
<i>Advertiser</i> , Boston, Mass.—quadruple straightline, - - - -	4-16	<i>Times</i> , Pawtucket, R. I.—two three-deck straightline, - - - -	4-24
<i>Traveler</i> , Boston, Mass.—three three-deck straightline, - - - -	4-24	<i>Union</i> , New Haven, Conn.—one two-deck ten-page straightline, - - - -	4-20
<i>Herald</i> , Syracuse, N. Y.—two three-deck straightline, - - - -	4-24	<i>Herald</i> , Baltimore, Md.—one three-deck straightline, - - - -	4-24
<i>Dispatch</i> , Columbus, Ohio—one three-deck straightline, - - - -	4-24	<i>News</i> , New York City—one quadruple straightline, - - - -	4-16
<i>World</i> , Kansas City, Mo.—two three-deck straightline, - - - -	4-24	<i>Courier-Record</i> , Buffalo, N. Y.—one three-deck and color straightline, - - - -	4-24
<i>Telegram</i> , Providence, R. I.—two three-deck straightline, - - - -	4-24	<i>Sentinel</i> , Milwaukee, Wis.—one three-deck straightline, - - - -	4-24
<i>Times</i> , Buffalo, N. Y.—two three-deck straightline, - - - -	4-24	<i>Commercial</i> , New York City—one four-deck straightline, - - - -	4-32
<i>Free Press</i> , Detroit, Mich.—one three-deck straightline, - - - -	4-24	<i>Germania</i> , Milwaukee—one three-deck straightline, - - - -	4-24
<i>Press-Post</i> , Columbus, Ohio—one three-deck straightline, - - - -	4-24	<i>Journal</i> , Milwaukee—one three-deck and color straightline, - - - -	4-24
<i>Citizen</i> , Brooklyn, N. Y.—one three-deck straightline, - - - -	4-24	<i>La Patrie</i> , Montreal, Canada—one three-deck straightline, - - - -	4-24
<i>Star</i> , St. Louis, Mo.—two three-deck straightline, - - - -	4-24	<i>Herald</i> , New York City—special half-tone and color straightline, - - - -	4-16
<i>World</i> , Toronto, Canada—one three-deck straightline, - - - -	4-24	<i>Journal</i> , Meriden, Conn.—one two-deck straightline, - - - -	4-20
<i>Times-Star</i> , Cincinnati, Ohio—three three-deck straightline, - - - -	4-24	<i>Waechter and Anzeiger</i> , Cleveland, Ohio—one two-deck straightline - - - -	4-16
<i>La Presse</i> , Montreal Can.—four three-deck st'line and one three-color, - - - -	4-24	<i>Telegram</i> , Elmira, N. Y.—one two-deck and color straightline, - - - -	4-16
<i>Post</i> , Houston, Texas—one three-deck straightline, - - - -	4-24	<i>Record</i> , Troy, N. Y.—one two-deck straightline, - - - -	4-20
<i>Republican</i> , Denver, Colo.—one three-deck straightline, - - - -	4-24	<i>W. D. Boyce Co.</i> , Chicago—one three-deck and color straightline, - - - -	4-20
<i>Enquirer</i> , Cincinnati, Ohio—one three-deck and one four-deck st'line, - - - -	4-24	<i>Commercial</i> , Memphis, Tenn.—one three-deck and color straightline, - - - -	4-24
<i>Tribune</i> , New York City—one four-deck straightline, - - - -	4-16	<i>Daily States</i> , New Orleans, La.—one three-deck straightline, - - - -	4-24
<i>Herald</i> , Hamilton, Ont.—one two-deck straightline, - - - -	4-16	<i>Record</i> , Philadelphia, Pa.—one sextuple straightline, - - - -	4-32
<i>Call</i> , Paterson, N. J.—one two-deck straightline, - - - -	4-16	<i>Abendpost</i> , Chicago, Ill.—one two-deck straightline and two inset, - - - -	4-16
<i>Post</i> , Bridgeport, Conn.—one three-deck straightline, - - - -	4-24	<i>Evening Journal</i> , Chicago, Ill.—five three-deck straightline, - - - -	4-24
<i>Blade</i> , Toledo, Ohio—two three-deck straightline, - - - -	4-24	<i>Irish Daily Independent</i> , Dublin, Ireland—one two-deck and color st'line, - - - -	4-16
<i>Herald</i> , New York City—one octuple, one half-tone and color, - - - -	4-32	<i>Weekly News</i> , Glasgow, Scotland—one four-deck straightline, - - - -	4-32

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

SIXTEENTH ST. AND ASHLAND AVENUE,

CHICAGO, ILL.

NEW YORK OFFICE—312 Temple Court.

BOSTON OFFICE—12 Pearl Street.

THE LEIGER

Automatic Paper-Feeding Machine...

*ADAPTED TO PRINTING PRESSES, FOLDING
MACHINES AND RULING MACHINES.*

THE ONLY machine on the market that will pick up but one sheet at a time, handling all qualities and grades of paper, from French folio to cardboard, and feed them in absolute register.

INDORSED by every printer who has seen or used one, including RAND, McNALLY & CO. and R. R. DONNELLEY & SONS CO. (See letters on opposite page.)

We recently secured control of and have just commenced manufacturing this machine, but already have orders for over
TWO HUNDRED AND FIFTY.

Sole Owners and
Manufacturers, **D. H. CHAMPLIN & CO.**

EASTERN AGENTS,

GIBBS-BROWER CO.

150 Nassau St., New York City.

277-279 Dearborn Street,

CHICAGO, ILL.

THE LEIGER

Automatic Paper-Feeding Machine...



RAND, McNALLY & CO.

Printers and Publishers,

CHICAGO.

CHICAGO, January 11, 1899.

MESSRS. D. H. CHAMPLIN & COMPANY,

Chicago, Ill.

Gentlemen,—We have your favor asking our opinion concerning the merits of the Leiger Automatic Feeding Machine.

We have this machine running in our office on a rapid folding machine, and also on one of our large stop cylinder presses, and the results are most satisfactory. It requires very little attention as compared to other feeding machines, and we have had no trouble in handling the numerous weights and grades of paper that we are constantly printing. We have done considerable of our four-color map work on the press to which the Leiger machine is attached, and find that the register obtained is as good as any hand feed. We consider that the principle upon which your machine is built is the only correct one that we have seen up to the present time, and are much pleased to give our indorsement of it.

Yours very truly,

RAND, McNALLY & CO.

F. G. McN.

R. R. DONNELLEY & SONS CO.

Printers and Bookbinders,

CHICAGO.

CHICAGO, November 25, 1898.

MESSRS. D. H. CHAMPLIN & COMPANY,

Chicago, Ill.

Gentlemen,—In reply to your inquiry regarding the "Leiger" Automatic Feeding Machine, we would say that we take pleasure in giving it our highest commendation. We have had experience with several feeding machines, including the first Leiger machine built. It was attached to a fast folder in our establishment. Although an experimental machine, it made a more satisfactory showing than those of other makes which were alleged to be perfected. We had confidence that the main features of the machine were correct, and with the improvements which have been added since, and embodied in the last ones furnished, we can say that the machine works to our entire satisfaction. Of the two latest machines added, one is attached to a folder and the other to a "perfecting" printing press. We have no trouble whatever with them, and are considering giving you an order to equip our entire establishment with your machines. We think this is the best evidence we can give that the machines are satisfactory to us.

Yours truly,

R. R. DONNELLEY & SONS CO.

R. R. DONNELLEY, President.

WE REST OUR CASE ON THE ABOVE INDORSEMENTS.

It will pay you to investigate.

Send for descriptive circulars.

Sole Owners and
Manufacturers,

D. H. CHAMPLIN & CO.

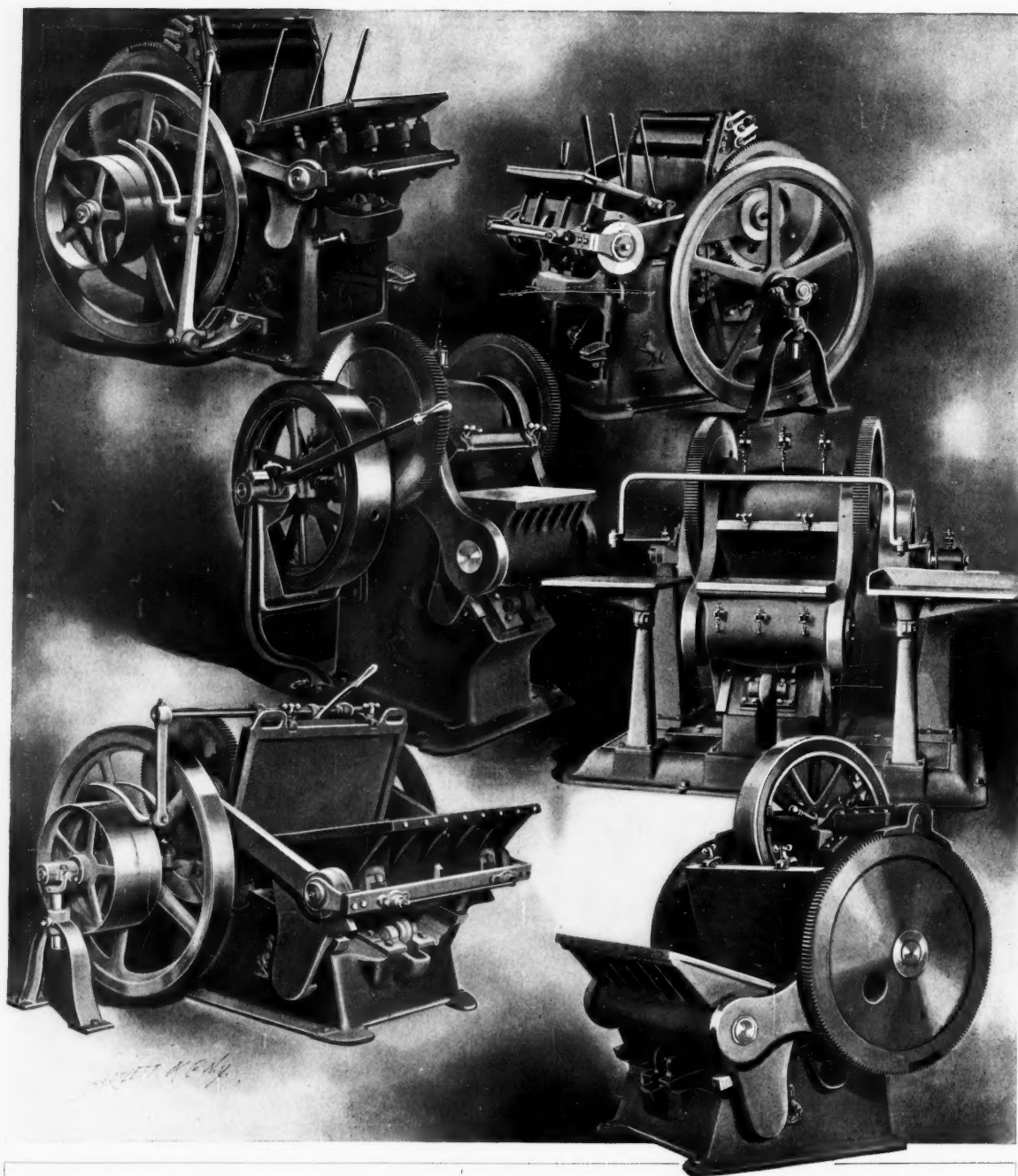
EASTERN AGENTS,

GIBBS-BROWER CO.

150 Nassau St., New York City.

277-279 Dearborn Street,

CHICAGO, ILL.



HALF SUPER-ROYAL, STYLE TWO
ECCENTRIC-ACTION EMBOSSEING PRESS, SIZE 12½ x 18½ INCHES
CRANK-ACTION CUTTING AND SCORING PRESS, SIZE 20 x 30 INCHES

HALF SUPER-ROYAL, STYLE FOUR
ECCENTRIC-ACTION EMBOSSEING PRESS, SIZE 18 x 24 INCHES
ECCENTRIC-ACTION CUTTING AND SCORING PRESS, SIZE 26 x 38 INCHES

IF YOU HAVE ABOUT CONCLUDED to purchase a platen press other than our "Colt's Armory," we urge you to *defer your decision* and send for a copy of our Catalogue Laureate, by the Printer Laureate of America.

IF WHAT'S IN the catalogue does not cause you to *distinctly pause*, then we will rest content and not trouble you further.

IF, HOWEVER, you are interested sufficiently to *consider well* as to the result, then write us for terms, and you may be surprised at what improved processes of manufacture and largely increased output has brought about.

JOHN THOMSON PRESS COMPANY

936 MONADNOCK BLOCK, CHICAGO

253 BROADWAY, NEW YORK CITY

57 SHOE LANE, LONDON

MANUFACTORY—COLT'S ARMORY, HARTFORD

FOUR IMPORTANT POINTS OF SUPERIORITY OF THE Chandler & Price Paper Cutter

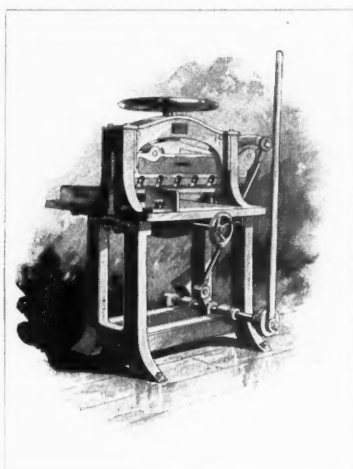
Great Strength

BOX GIRDER frame conceded the strongest form in which metal can be placed to withstand strain. Top and bottom girths and legs have ample metal for years of hardest usage. Forged-steel rods, malleable-iron connections, very heavy KNIFE BAR and ribbed table proportioned to legs and girths. A machine being no stronger than its weakest point, these Cutters have EMERGENCY METAL in every piece.

Weighs from 75 lbs. to 125 lbs. more than any other cutter on the market. Net weight—23-inch, 850 lbs.; 26-inch, 900 lbs.; 30-inch, 1,475 lbs.

Large Table Surface

The table is planed to a perfect surface, graduated lengthwise back of the knife and both ways forward by lines one-half inch apart; fitted with BRASS RULE full length of table, and having side gauge front and back, with a divided back gauge extending almost the width of table, with capacity for paper as wide as the cutter. *Table Surface ample.*



Fine Finish

Built from new designs by scientific methods.

Knife Bar and Gauges scraped to absolute accuracy, leaving no play for knife and avoiding sheets creeping under gauge. Top and bottom sheets cut alike.

Finished a beautiful dark blue, with gold stripe, making the most artistic as well as serviceable machine offered the trade.

Every Cutter completely boxed.

Easy Leverage

THE KNIFE BAR is perfectly counterbalanced and the lever is hung low and compounded, thus greatly reducing the amount of power necessary to operate the machine. ACTION, *Quick*. RESULT, *Absolute Accuracy*.

The Operating Screws are very coarse, permitting quick adjustment of gauge and clamp. The clamp is broad and heavy, and the nut is tapped in solid metal. The wide frame and heavy bar make deflection of knife impossible.

FOR SALE BY ALL DEALERS.

MANUFACTURED BY

The Chandler & Price Company,

CLEVELAND, OHIO, U.S.A.



INCORPORATED.
Sanders
ENGRAVING CO.
 PHOTO-ENGRAVERS
 HALF-TONE & ZINC-ETCHERS
 ELECTROTYPERS
 314 N. BROADWAY

St. Louis, Mo.

March, 3, 1899.

Inland Type Foundry,

CITY.

Gentlemen:-

We take pleasure in informing you that the Electrottype machinery which you furnished us over six months ago has given excellent satisfaction and in every way comes up to our expectations. The direct motor arrangement which you furnished with your machines gives us an extremely clean and compact foundry.

We wish to especially compliment you upon the construction of your steam table and wax pot, which we were obliged to adopt, as we had no steam in the building. Your gas heater is a very convenient and economical arrangement and, contrary to our expectations, has given us no trouble whatsoever.

With best wishes for your success, we are,

Yours very truly,

Sanders Engraving Co.

Lon Sanders
Pres't.

The Inland Type Foundry makes a complete line of Machinery, Apparatus and Supplies for

**PHOTO-ENGRAVERS,
 ELECTROTYPERS AND
 STEREOTYPERS.**

If you are interested in any of these branches, send in your name to be placed on our special mailing-list.

**INLAND TYPE
 FOUNDRY**

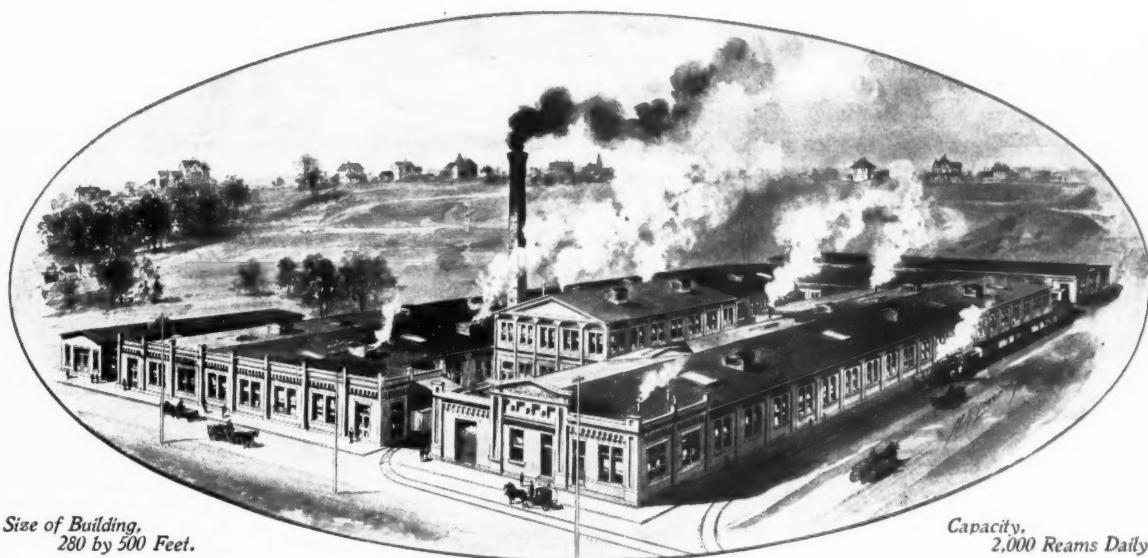
217-219 PINE ST. SAINT LOUIS

THE INLAND PRINTER.

“SATIN PROOF” PAPER

DOUBLE-COATED, ONE OR BOTH SIDES,

*IS SUITABLE FOR ENGRAVERS' PROOF WORK OR FOR
FINEST HALF-TONE PRINTING.*



*Size of Building,
280 by 500 Feet.*

*Capacity,
2,000 Reams Daily.*

The Champion Coated Paper Company,

HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

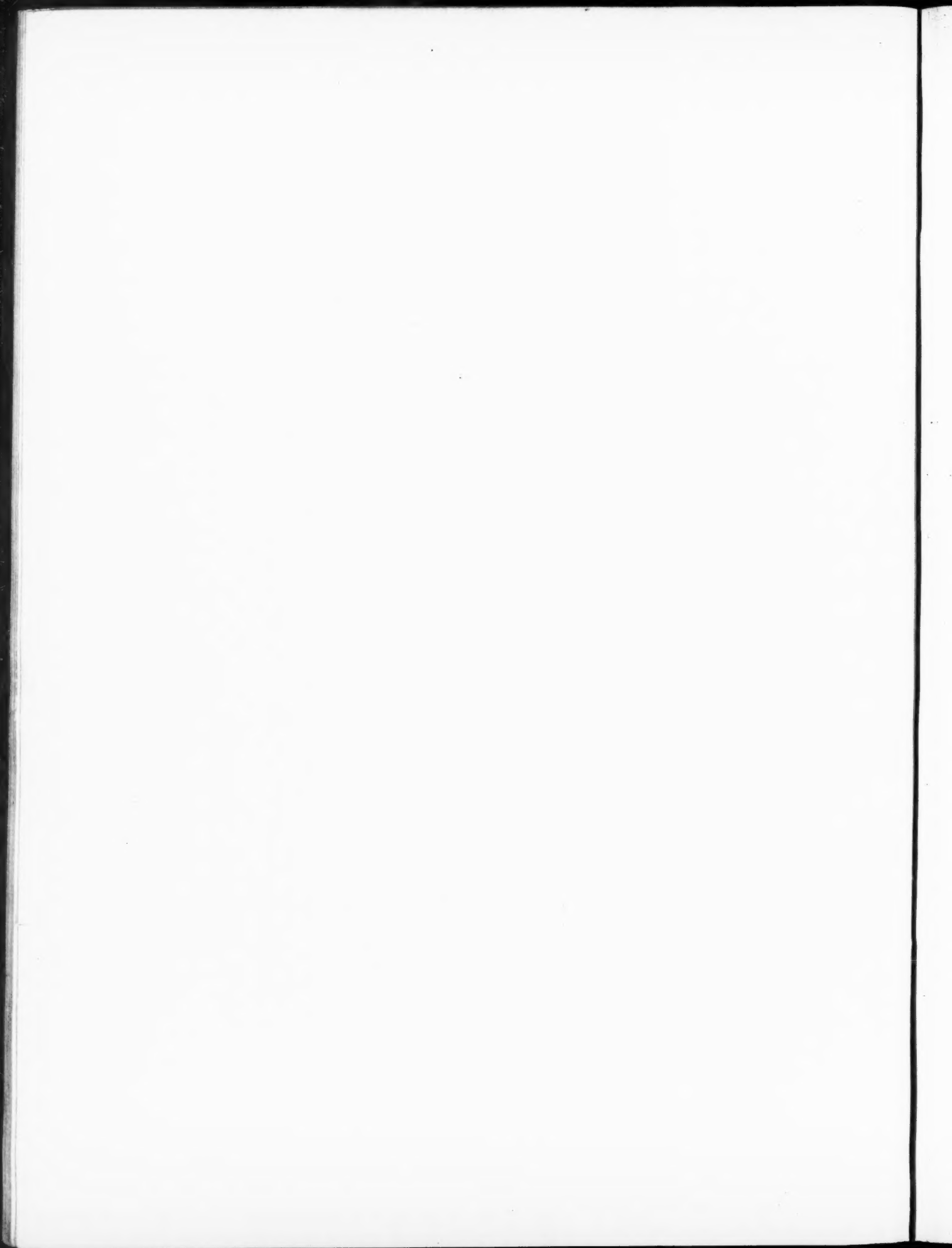
....INCLUDING....

ENAMELED BOOK,
COATED MANILA,
CARDBOARD,

LITHOGRAPH PAPER,
LABEL PAPER,
SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States. ❁ ❁

===== **WE FILL ORDERS ONLY THROUGH JOBBERS.** =====

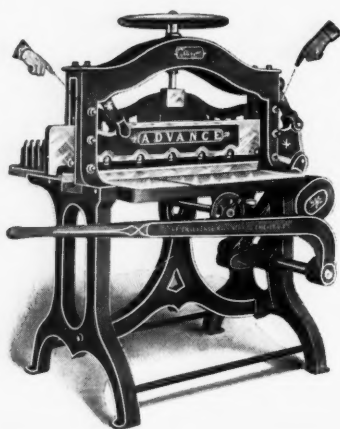


o You believe in Progress?
Are you open to Conbiction
that there is a Difference in
Type, as there is in Paper,
Ink and Printing? If so,
it would pay you to write us and get
full Information in reference to our
important Innobations. * The most
progressive of your Money-making
Competitors are throwing out their
Lack-o'-system Type and buying the
only right kind. * We can prove to
you that just as long as you delay in
making the Change to our Type, just
so long will you lose a good Share
of the Profits which should accrue to
you. * This is not an idle Boast. *
Let us have an opportunity to dem-
onstrate that it is a Fact. * Address
Inland Type Foundry
217-219 Pine Street, Saint Louis

CHALLENGE MACHINERY UP-TO-DATE

ADVANCE

Some nations are 'way in advance of other nations.
It's the same with paper cutters. The ADVANCE,
for instance, is 'way in advance of other cutters.



It has the celebrated "Easy Lever,"
and many other improvements which
you should know about. We will
send full description for the asking.

Write for Booklet,
"A Cut in Paper."

Manufactured by **THE CHALLENGE
MACHINERY CO.**, 2553 Leo Street, CHICAGO.

For Sale by Dealers Everywhere.

WRITE FOR NET PRICES.

**One Man does all
the Work** on a

THE DISTRIBUTING.
THE SETTING.
THE JUSTIFYING.

And averages
Over 3,000 Ems
per hour.
(Ask for printed record.)

SIMPLEX ONE-MAN TYPE SETTER.

This is not what can be done by an expert on a spurt, but what is done week after week by ordinary compositors, no smarter or more skilled than thousands of their fellows all over the country.

THE SIMPLEX is One Machine for One Man. The setter and distributor are combined, the type automatically distributing directly into the magazine of the setter. It is not necessary to have another person to do the distributing or transfer type to the setter.

THE SIMPLEX is an extremely Simple, Effective Machine—quiet, easily understood and operated, built for ordinary everyday use by ordinary everyday people. Using foundry type, it presents no new, unfamiliar problems for the printer to solve, as he handles material he has been accustomed to all his life, and the best typographical results are secured.

THE SIMPLEX is adapted especially to Newspapers and Periodicals, weekly and daily, and will save a lot of money in offices setting, or desiring to set, 100,000 ems or more per week.

*Write for full particulars and a copy
of our complete Catalogue.*

THE UNITYPE COMPANY,

150 Nassau Street, NEW YORK.
188 Monroe Street, CHICAGO.

MACHINES MAY BE SEEN IN OPERATION IN EITHER OFFICE.



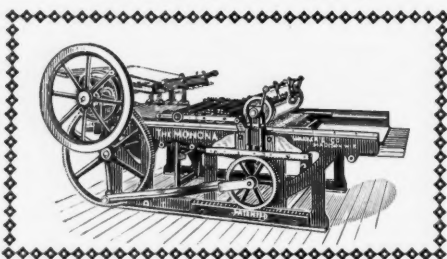
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See Specimen of Half-tone Plate, page 52.

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It is 5x7½ inches in size, contains 248 pages, handsomely bound in cloth, with title stamped in two colors. It contains an average of 8 pages each of about 30 different tints, colors and shades of paper, each page showing a different color effect, over one-half of which are in two colors and the balance in one color. All the effects shown are the best that can be produced on the different tints and colors of stock used. In addition to the two-color combinations shown, there are tables giving from 10 to 50 others, for each different tint of paper. At the bottom of each combination is given a list of colors, any one of which, if used with the two shown, will produce harmony. Printers are well aware of the fact that there is today a greater demand for all kinds of colored paper than ever before. The demand has been steadily growing for many years, until today colored stock is used for nearly every purpose for which white stock is used. In printing on colored stock all printers experience more or less trouble in selecting an ink that will produce a harmonious and pleasing effect. A great deal of valuable time is wasted in trying inks of different colors before one is found that will produce a good effect. Under these conditions it often takes more than double the time necessary to turn out a satisfactory job. "The Harmonizer" will overcome this.

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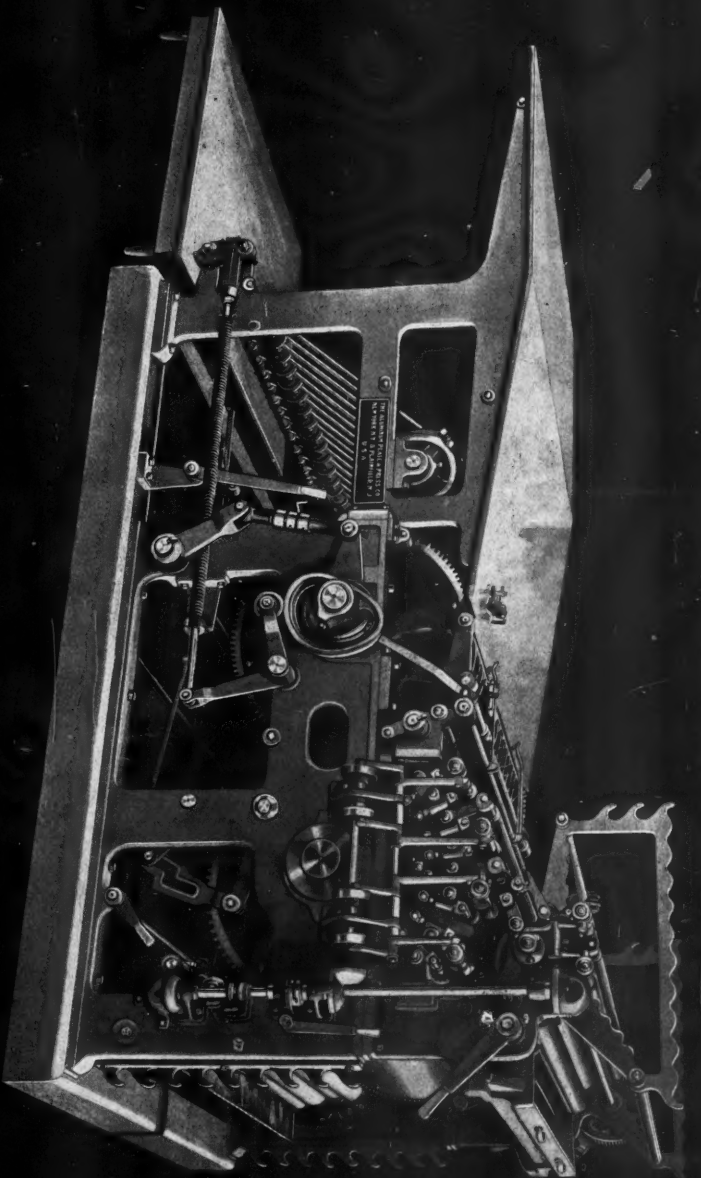
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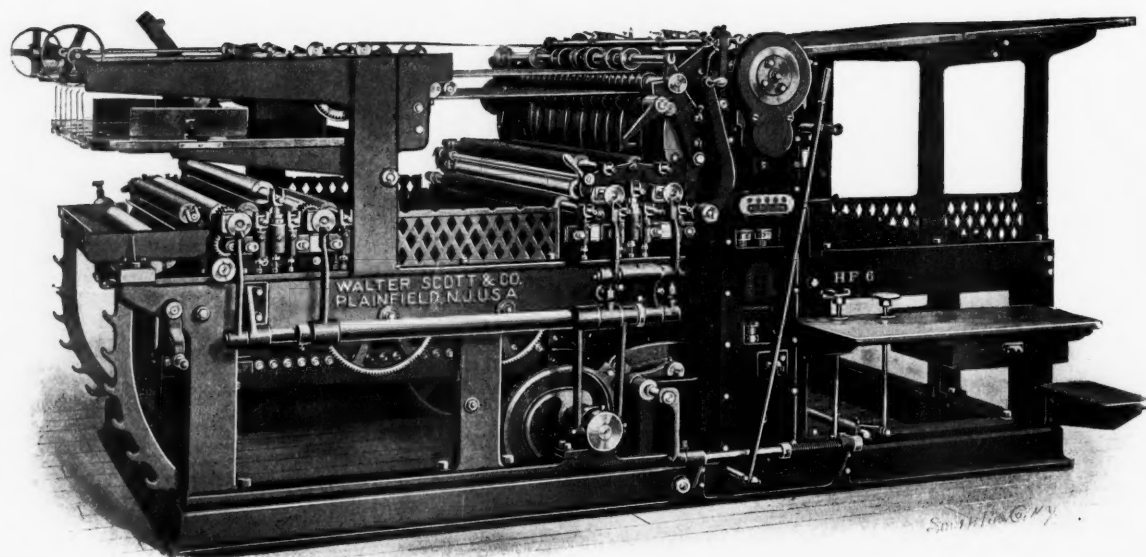


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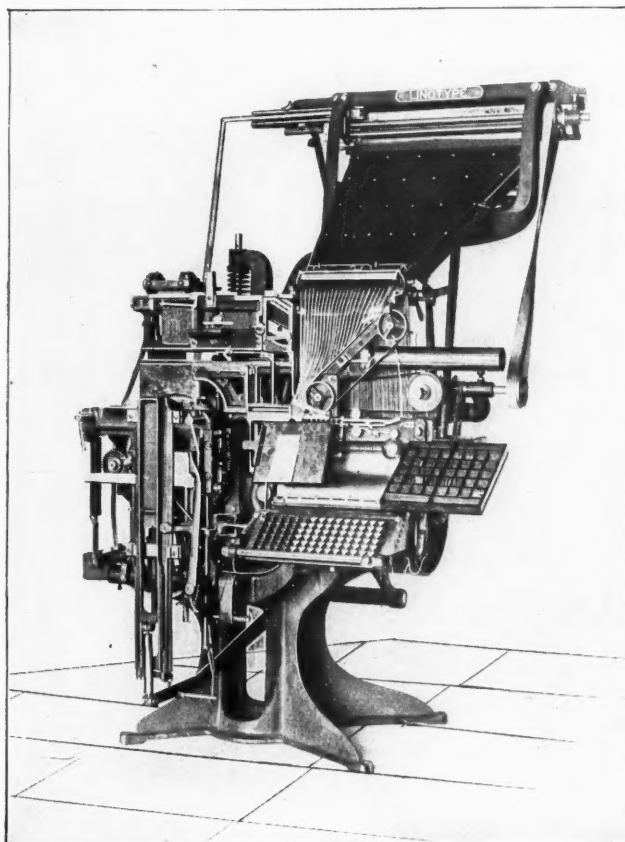
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- 261—34x48 Hoe Stop Cylinder, 6 rollers, rear delivery, side steam and overhead fixtures.
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- 258—18x22 Cottrell & Babcock Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.
257—37x51 Scott Drum, 2 rollers, air springs, tapeless delivery, steam and overhead fixtures.
230—25x35 Potter Drum, 2 rollers, wire springs, tapeless delivery, steam and overhead fixtures.
223—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
214—24x29 Country Campbell, 2 rollers, table distribution, tape delivery, wire springs, steam and overhead fixtures.
262—17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
240—24x30 Country Campbell, 2 rollers, table distribution, tapeless delivery, steam and overhead fixtures.
264—32x46 Potter Drum, 2 rollers, wire springs, tapeless delivery, steam and overhead fixtures.
269—33x46 Cottrell & Babcock, 4 rollers, table distribution, air springs, tapeless delivery, steam and overhead fixtures.
270—20x25 Country Campbell, 2 rollers, table distribution, tape delivery, steam and overhead fixtures.
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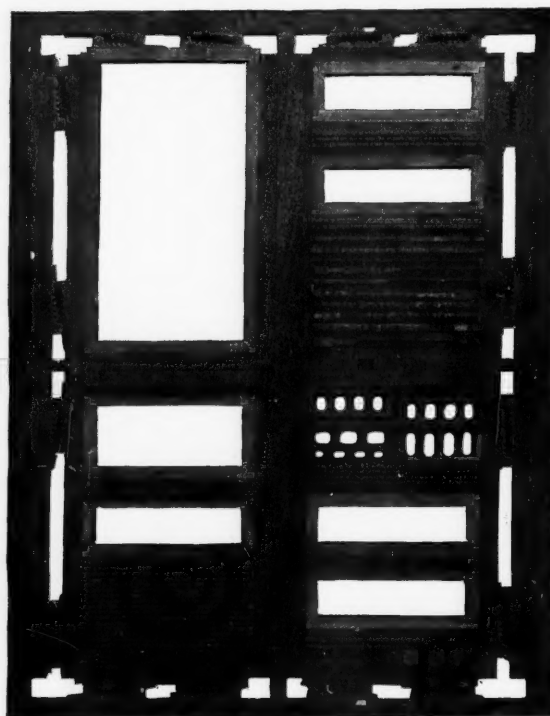
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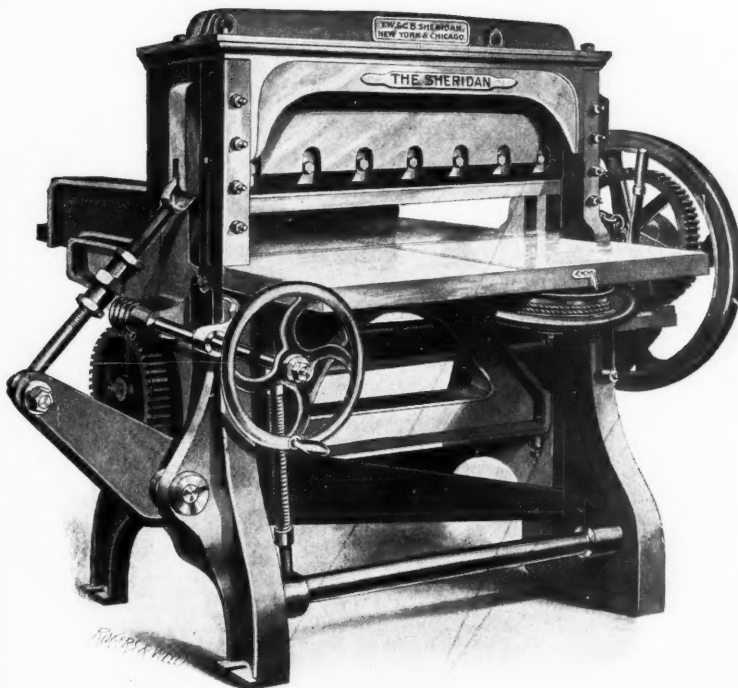


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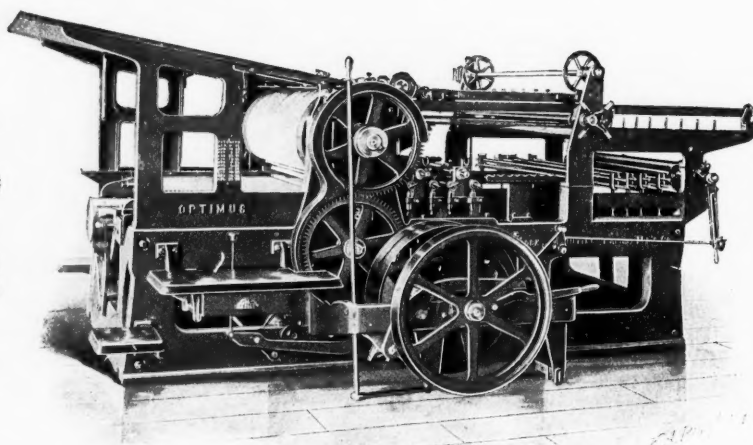
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Award Granted by
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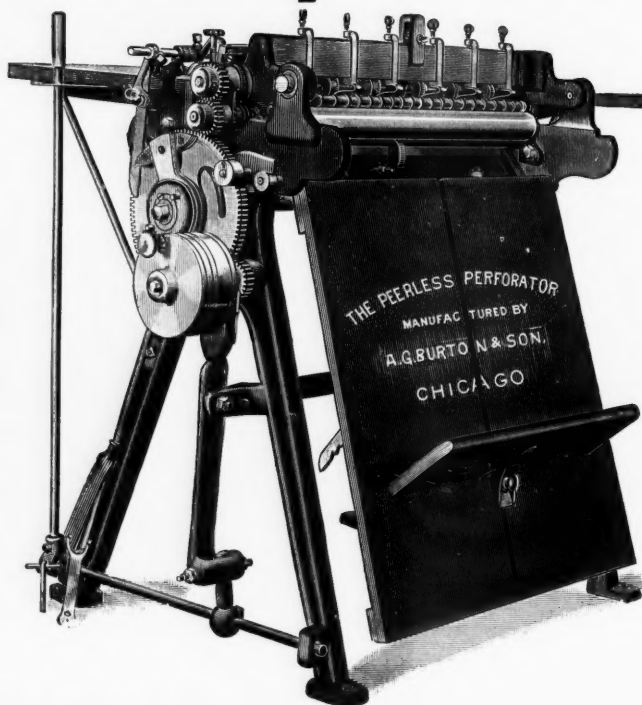
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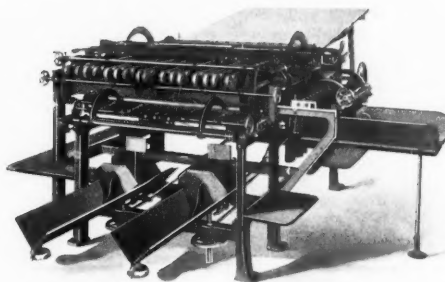
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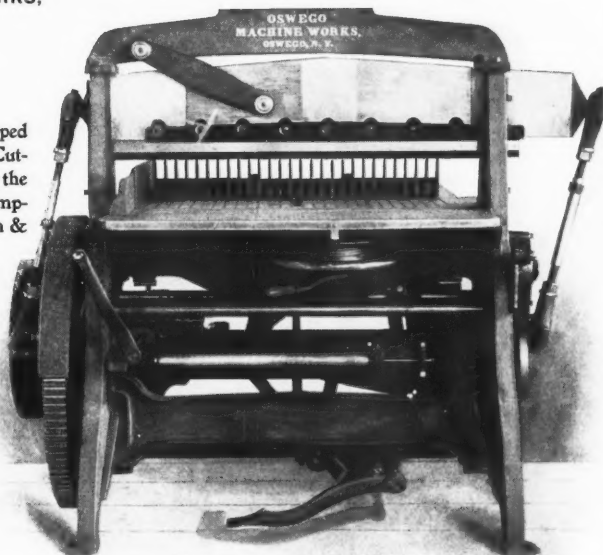
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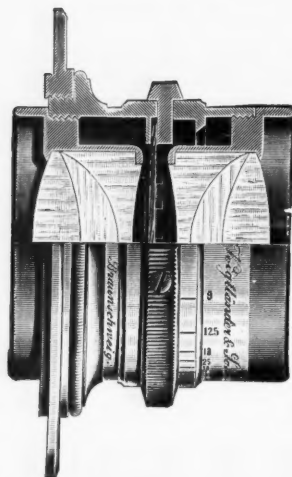
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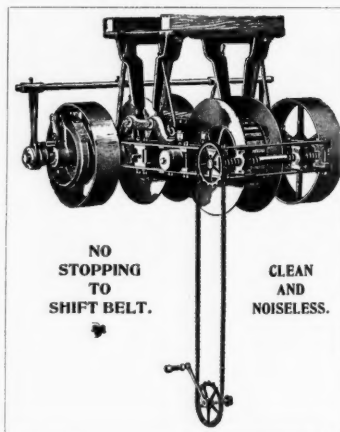
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ROCHESTER, N. Y.

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By GEO. EASTMAN, Treasurer.

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PRINTER, PUBLISHER AND
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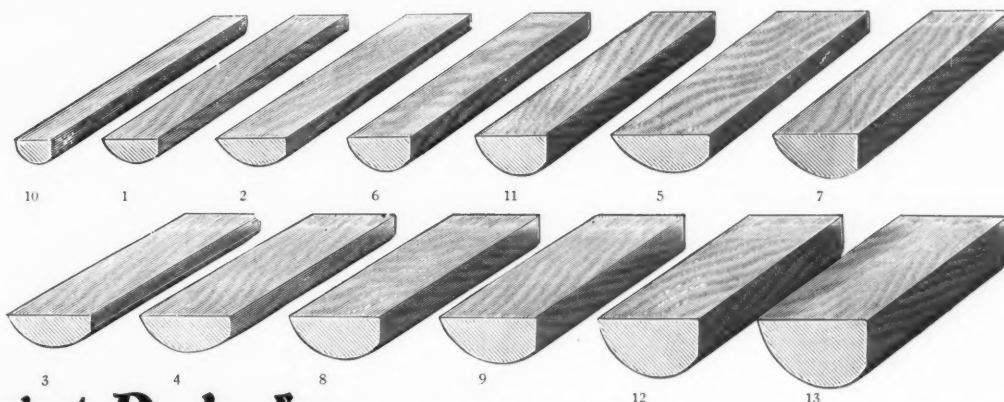
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Yours very truly, **J. B. SAVAGE.**

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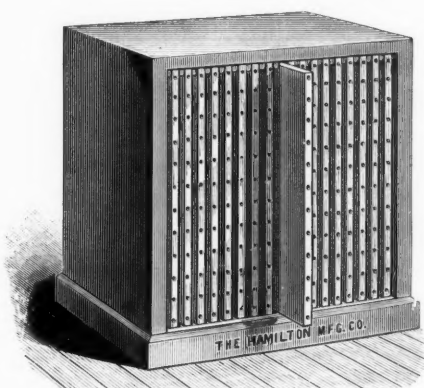
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Case to hold 18 boards,	5.00

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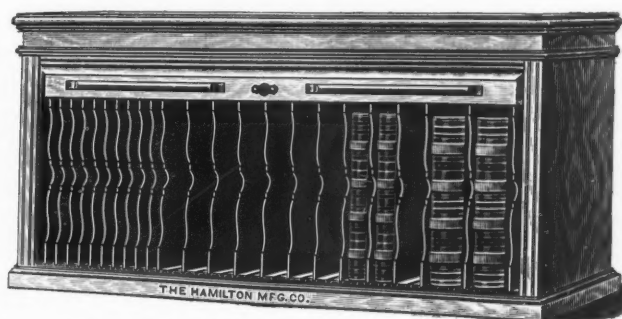
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Special sizes made to order. Prices subject to usual discount.



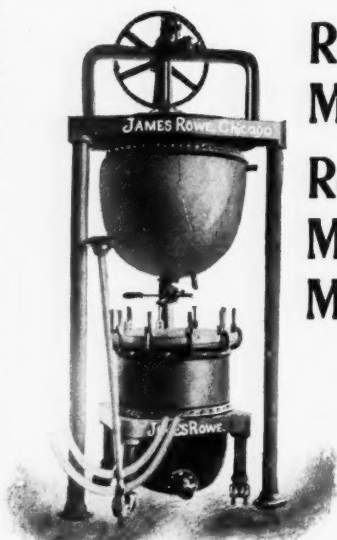
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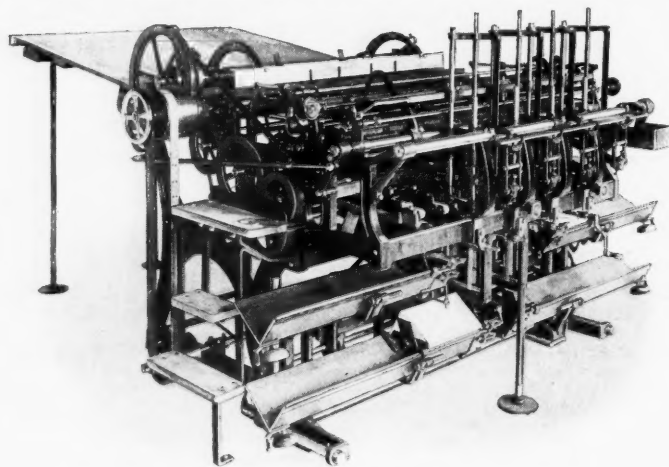
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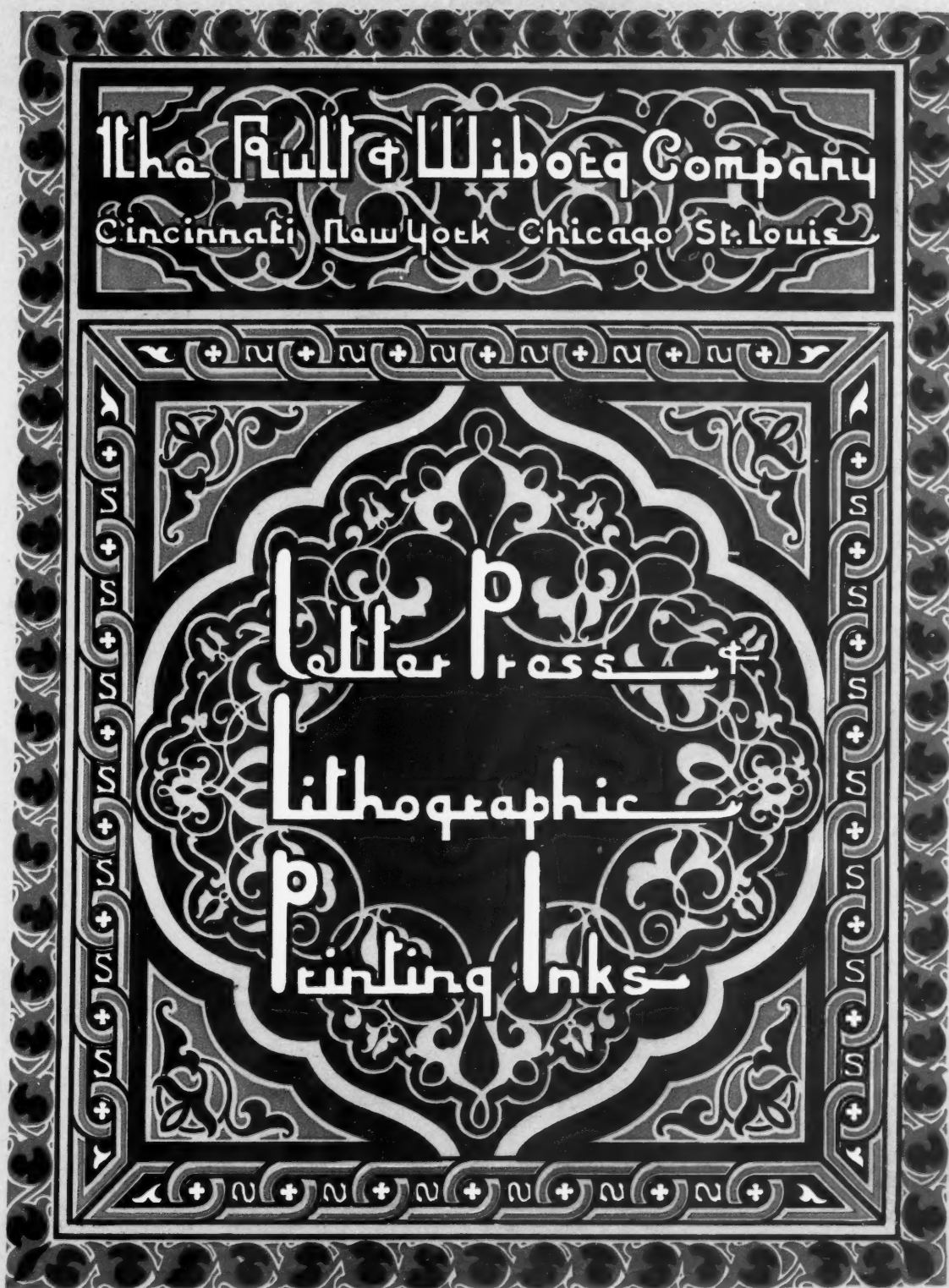


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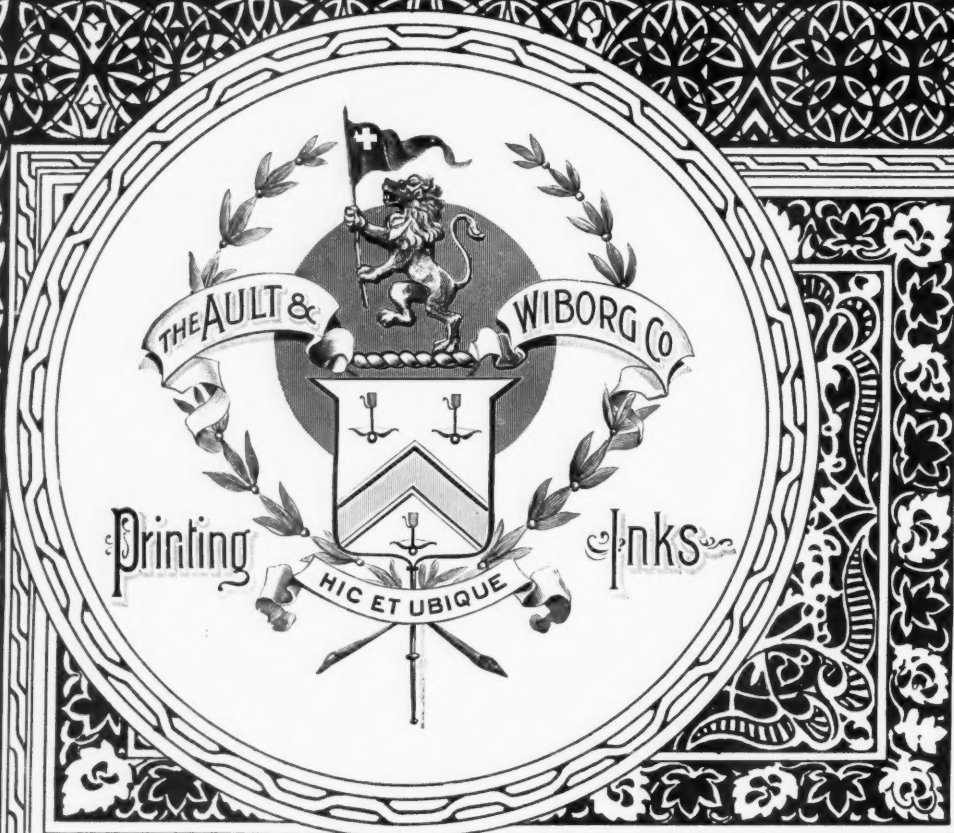


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The motif for this design, which is Arabic, is taken from the same source as the Roman or Latin design, which appeared last month. ✱ This design covers a period of the Ninth and Tenth Centuries.

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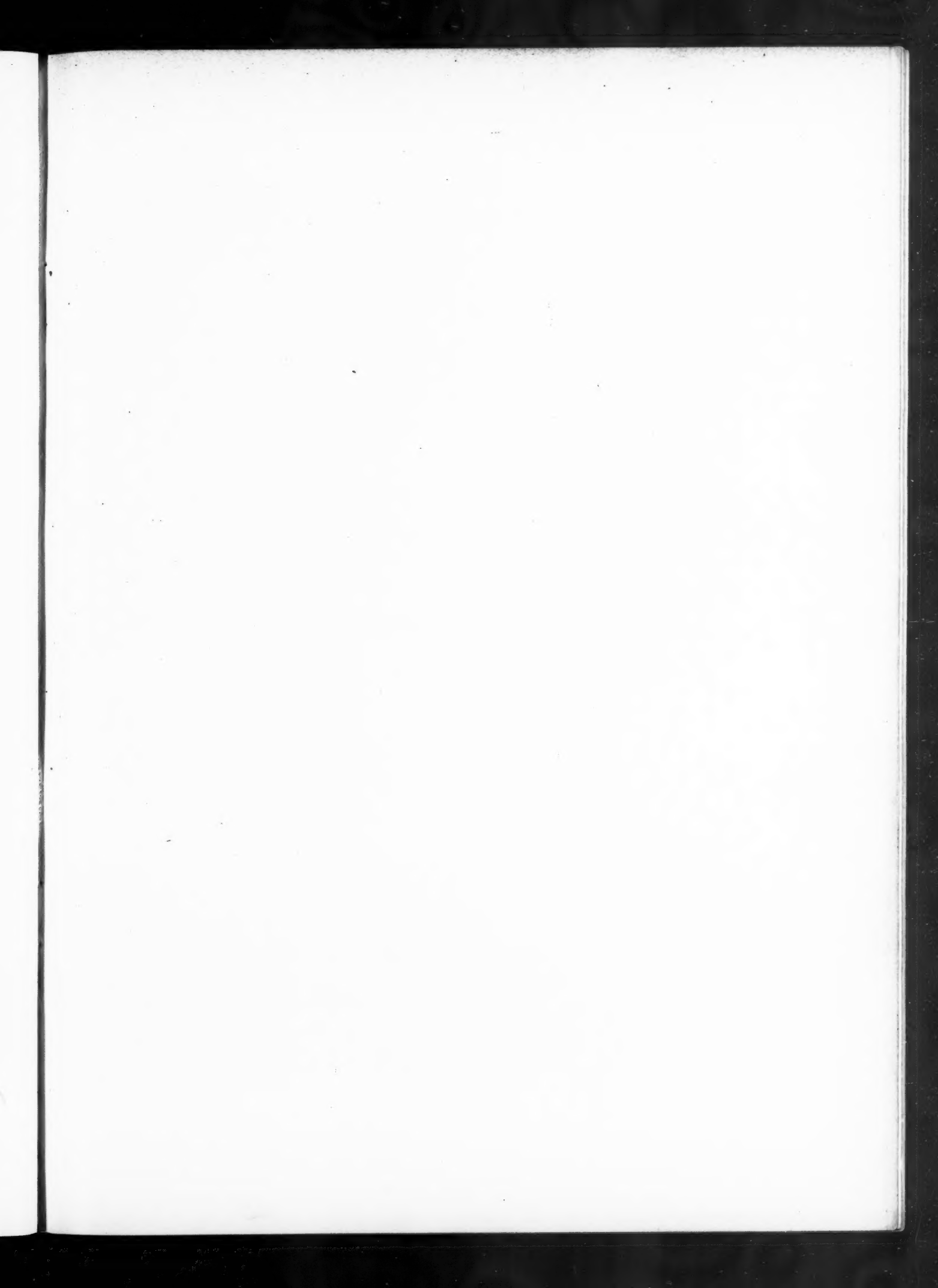
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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXIII. No. 1.

CHICAGO, APRIL, 1899.

TERMS { \$2 per year, in advance.
Foreign, \$1.20 per year extra.

THEODORE L. DE VINNE, THE SCHOLAR PRINTER.*

BY W. IRVING WAY.



ANY of the great printers have been scholars in a restricted sense, several in a broad sense. For the first two centuries after the invention of the art of printing from movable type, printers were also the publishers of the books they printed. This was almost invariably the rule with fifteenth century printers, who often combined the functions of printer, publisher and bookseller. It has come to be the habit to put Aldus Manutius at the head of the list of printer-publishers, because, as Mr. R. Garnett has said, "No originality was infused into the business of publishing until the advent of Aldus, almost as much the father of modern book-selling as Gutenberg is the father of printing." Before Aldus, Nicolas Jenson had come to be regarded as "the most elegant of all the Italian printers." His Roman characters have served as models to type founders for nearly four and a quarter centuries. His presswork has rarely been surpassed. As a type founder he profited by his early experience as an engraver. Caxton gave the art its first impetus in England, but his scholarship took a different turn. His efforts were literary rather than artistic. Christopher Valdarfer won renown by his edition of Boccaccio's "Decameron," Venice, 1471. To another Venetian printer, Erhard Ratdolt, belongs the credit of having introduced the ornamental title-page, in 1476. But none of the Italian printers left on his time the impression that Aldus Manutius did. He was aggressive and untiring. He succeeded in attaching to himself scholars and men of affairs who represented the best spirit of the age in which he

lived. Though he introduced the font of type known as *Italic*, his reputation as a typographer is secondary to that of publisher of the classics in handy-volume size. Yet his *magnum opus* is the "Hypnerotomachia Poliphili" of 1499, a small folio volume in roman type, with most wonderful wood cut illustrations that have been variously attributed to Mantegna and Giovanni Bellini. From whatever point of view it may be considered, the "Dream of Poliphilus" is destined to remain a monument of the bookmaking arts.

Geofroy Tory was another designer, printer, bookseller and binder, who left a strong impress on his time. As to his remarkable stamped bindings it is supposed that he did little more than furnish the designs. A "pot cassé" almost invariably figures somewhere in his designs, and the frequent use of this broken vase (it served as his printer's mark) seems to have been inspired by the death of a little daughter. Besides Tory, the other scholar-printers of Paris in the first half of the sixteenth century were Henry and Robert Stephens, Stephen Dolet (burned at the stake as a heretic), Badius, and Colines. In Antwerp were Plantin and his successor Moretus. About a century later came the Elzevirs; still later Baskerville, and our own Franklin, the Didots, Foulis brothers, the Whittinghams, and William Blades. I have named only a few of the master spirits in the typographic arts, but I have endeavored to name those who were foremost in advancing the art, as it is with such as these that the name of Theodore Low De Vinne will be identified in the coming time — not as a publisher or bookseller, but as a typographer in the broadest sense.

Born at Stamford, Connecticut, in 1828, Mr. De Vinne began to learn the printers' trade at Newburgh, New York, in 1843. Four years later he was in New York learning the several branches of the

*NOTE.—The illustrations accompanying this article are from photographs in the historic collection of Mr. H. W. Fay, De Kalb, Illinois, and are shown by the courtesy of that gentleman.—EDITOR.

trade in various offices. In 1849 he entered the printing office of Francis Hart as a job compositor. A year later he was made foreman, a position which he held for nine years, when he was taken into partnership. In 1873 the firm of Francis Hart & Co. began to print *St. Nicholas*, and a little later the *Century Magazine*. "At that time," says the American



MR. DE VINNE IN 1847.
(From an old ambrotype.)

Dictionary of Printing and Bookmaking, "all magazines were printed upon wet paper, although a great deal of fine job-work and bookwork was done upon dry paper. Mr. De Vinne determined to attempt the presswork of the cut forms of the *Century* upon dry paper, and after many discouragements was successful in attaining the results he desired and in producing a more brilliant effect from fine engrav-

ings than had been thought possible. His methods were adopted in other offices, but the difficulties of printing upon dry paper were not entirely surmounted for many years. He was the first to use surfaced paper for magazine work and fine bookwork with illustrations."

On the death of Francis Hart, Mr. De Vinne took his son, Theodore B., into partnership with him, but the firm name remained Francis Hart & Co. until 1883, or thereabouts, when it was changed to Theodore L. De Vinne & Co. In 1886 the firm removed to 12 Lafayette place, where a very handsome building had been erected for them. Mr. De Vinne has always paid much attention to the question of prices, and one of his principal books is his *Printers' Price-List*, "a manual intended to furnish printers facts for making estimates correctly." The first edition of this manual appeared in 1869, and a second was called for in 1871, "which was warmly welcomed by the trade."

Always a student of the art, and a man of positive opinions, Mr. De Vinne long ago felt the need of some authoritative work on the subject, which should seek to reduce traditions to facts, and serve as a guide to bibliographers and students generally. If he had never written another word on the subject, and if he had not been the means of introducing many improvements into the composing room, press-room and elsewhere, his great book, "The Invention of Printing," would have placed him at the head of his profession, and given him a permanent place among historians. This book was in its second edition in 1878.

During the Civil War Mr. De Vinne was instrumental in organizing the society now known as The

Typothetæ of the City of New York, and he was chosen its first secretary. It is probably largely due to his efforts that this society "proved valuable in allaying animosities and in giving to all its members a truer knowledge of the conditions of the trade" than they had hitherto enjoyed. Similar societies were formed in other cities of the Union, and in 1887, when the United Typothetæ was organized in Chicago, Mr. De Vinne, although absent, was chosen its president; he had been elected president of the New York society in 1883 on its reorganization. In 1896, when the New York Typothetæ reprinted the fine edition of Moxon's "Mechanick Exercises," Mr. De Vinne prepared for it the Preface and Notes, which enabled him to correct many of Moxon's errors, and bring his valuable work down to date by the introduction of data on modern methods. The historical interest and value of this book should have commended it to every institution or individual in the country making any pretense to a fairly complete collection of reference books. It is a very handsome specimen of bookmaking—the printing being done at the De Vinne Press—and is invaluable to the bibliographer.

If Mr. De Vinne's magazine articles, a number of which have formed the basis of several of his books, could be brought together, it would surprise some of his best friends to see what an active, studious life he has led outside his regular business as the first of American present-day printers. As one of the organizers of the Grolier Club of New York he has been called upon to do an immense amount of gratuitous work. Besides being a member of the first council of the club, he was a member of the



MR. DE VINNE IN 1860.

first House Committee, as also of the first Publication Committee, and in these and other capacities he has served the club continuously since its organization in 1884. He prepared the Preface to the first publication of the Grolier Club, the "Decree of Starre Chamber Concerning Printing," which "Decree" was reprinted from the first

edition of Robert Barker, 1637. Mr. De Vinne has lived in an enlightened age, during which there have been no obnoxious decrees limiting the rights and defining the duties of printers. And the unfettered performance of his duties has been attended with a degree of pleasure that was unknown to Plantin, Moretus, the Stephani, and the English printers of the seventeenth century. There is one paragraph in Mr. De Vinne's Preface to the Star Chamber Decree, which has always struck me as a



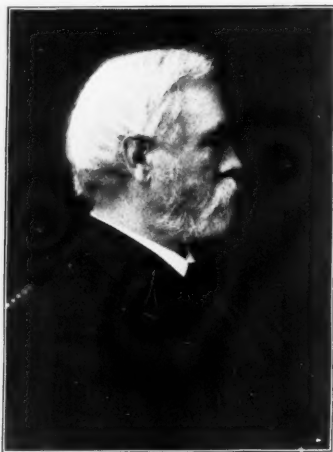
THEODORE L. DE VINNE, THE MASTER OF THE DE VINNE PRESS, IN HIS PRIVATE OFFICE.

particularly forcible bit of English, and I am tempted to reproduce it here. He is descanting upon the futility of such legislation: "Annoyed by a little hissing of steam, they closed all the valves and outlets, but did not draw or deaden the fires which made the steam. They sat down in peace, gratified with their work, just before the explosion which destroyed them and their privileges."

With one or two minor exceptions, the publications of the Grolier Club have been printed at the De Vinne Press, and no such notable set of club publications, in point of typographical merit, have ever been printed. One of the earliest of these publications was Mr. De Vinne's own address to the club, delivered at the monthly meeting, in January, 1885, on "Historic Printing Types." In its published form, "with additions and new illustrations," this small quarto book of 110 pages has more "bullion sense," and exact information on the subject than can be found in any other book written in English. In fact, I know of no other such comprehensive treatment of this vast subject within the limits of a small volume. It is an invaluable *vade mecum* to one who wishes his historical diet to be in the "potted" form. The importance of any subject

must be more or less confined to specialists, and a pardonable enthusiasm should be allowed to one treating that subject. Hence, whether you agree with him or not, and for one I most unqualifiedly do, no one will deny the justice of Mr. De Vinne's claim that the Gutenberg Bible "is emphatically The Book, not because it is the Bible and to be regarded as the Book of Books, but because it is generally regarded as the first printed book. It is not only the typographic *editio princeps* of what had been a manuscript, but *princeps facile* over all books, in matter as in manner. It stands like a monument at the great turn between the old and the new method of manufacture. It shows the best features of each method—the dignity, the quaintness, the decorative beauty of the manuscript, and the superior exactness and uniformity of the printed book." To many the prices realized for this book in recent years, prices which vary from \$10,000 to \$25,000, "according to condition and circumstances," may seem like large sums. "But greater prices," to use Mr. De Vinne's language, "have been paid for cracked and faded paintings, and for mutilated statues; the sum of \$200,000 has been asked in this city (New York) for a Madonna not larger than a barrel-head, and as

much by another dealer for a collection of mediæval pottery. . . . But has not this book a greater value in its history and associations? Is not the first product of an art which has done so much for the pleasure, the knowledge, the civilization of the



MR. DE VINNE IN 1898.
(Profile View.)

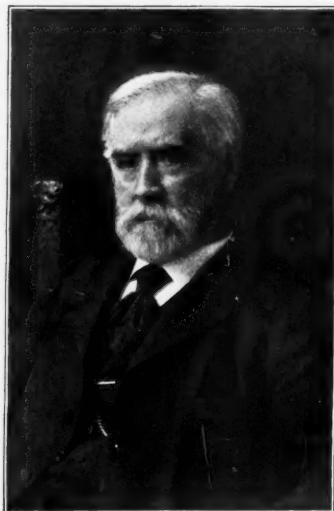
world of more value as an historical relic than any work of brush or potter's wheel? Mine may be the pride of a man who magnifies his art, yet it is my belief that the time will come when a copy of this Bible of forty-two lines will be held of more value than any painting. For although it is accepted as the first of all printed books, there is nothing about it that seems experimental—nothing that is timid, or petty, or mean. It bears the stamp and seal of a great invention, and a perfected invention. One need not scrutinize it to be convinced that it was the work of a great inventor who knew the value of his art and knew how to use it."

Mr. De Vinne's short monograph is divided into twelve chapters, and in these the reader is led from Black Letter or Gothic into the Early Roman period, thence to Italic, French, Dutch, English Black Letter, Styles of Caslon and Baskerville, Styles of other British Type Founders, Bodoni, etc., Revival of Old Style, and Types of American Founders. In going over these periods one is struck by the singular fact that the common people, especially in Italy and Germany and the Netherlands, had grown so accustomed to the old Black Letter and Gothic forms that the Roman came into general use only after centuries of education—indeed, the Roman character has never to this day succeeded in taking the place of the modernized Gothic used in Germany. The late Prince Bismarck seems to have been unalterably opposed to the Roman character.

In 1888 the Grolier Club printed for its members Mr. De Vinne's monograph on "Christopher Plantin and the Plantin-Moretus Museum at Antwerp," the substance of which had already appeared in the *Cen-*

tury Magazine. No more sympathetic monograph has been written by one great printer of another, if we except the one by William Blades on Caxton. If anyone has doubts that ours is an enlightened and progressive age, let him but follow the "vicissitudes of fortune" attending Christopher Plantin during his stormy career, as presented by Mr. De Vinne. He lived in the days of St. Bartholomew, when those guilty of heresy were burned at the stake. The property of printers was confiscated by the Church or the State on the slightest pretext. Kings, princes, and others high in authority would engage the services of a printer with no thought of paying for them. "Nine times," said Plantin, "did I have to pay ransom to save my property from destruction; it would have been cheaper to have abandoned it." What barbarians there were in those days!

Besides those publications of the Grolier Club with which Mr. De Vinne's name is identified as author, there are doubtless a number on which he performed editorial duties. Mr. Arthur Warren, in the prefatory note to his work on the Whittinghams, says, "It is not conceivable that any author could be served with greater loyalty and enthusiasm on the part of his printer than I have been by Mr. Theodore L. De Vinne. In his advice and cheerful, untiring labor I have found inestimable help. Of his skill I need not speak." It is only fair to acknowledge, as has often been done both publicly and in private by members of the Grolier Club, that without his valuable assistance the success of the club must have fallen far short of what it has



A RECENT PORTRAIT OF MR. DE VINNE.
(Bust view.)

achieved. But many outside of the Grolier Club have acknowledged their indebtedness to Mr. De Vinne for advice and assistance. It would be well nigh impossible to enumerate the books of note that bear the imprimatur of The De Vinne Press.

Among others not already mentioned are the *Century Dictionary*; the "Book of Common Prayer," which is, perhaps, one of the most beautiful specimens of printing produced during the present century; "Sakoontala," an exquisite example of modern color printing; the two dainty volumes issued by the Book-Fellows' Club; the volume of "Locker's Lyrics," printed for the Rowfant Club, of Cleveland; the two books issued by The Duodecimos; the monograph on Mr. Robert Hoe's library; the publications of the Dunlap Society; the Ormsby "Don Quixote"; "Pepys' Diary," and the beautiful little monographs by Mr. W. L. Andrews.

It is something to have one say of you that you know all that is to be known on any one subject, but this praise seems not too high in its application to Mr. Theodore L. De Vinne. To be so expert and so well equipped with exact knowledge that a mere



ANOTHER RECENT PORTRAIT OF MR. DE VINNE.
(Two-thirds view.)

casual glance will enable one to assign a particular cut of type, old or new, to its rightful designer, can be said of few typographers anywhere, and yet I understand this can be truthfully said of Mr. De Vinne. He has inspired some of the most notable fonts in current use today, and he has introduced many improved methods into the conduct of a thoroughly equipped printing establishment. For bookwork he is an advocate of the bold-face, or masculine, types, as against the thin, or feminine. He has gone so far in his efforts to improve typography that some of his innovations have startled printers who were supposed to be prepared for anything. A short time since he designed a new font of type for use in the *Century Magazine*. He did not like the orthodox quotation-marks—the two inverted commas and the two conjoined apostrophes—so he introduced new characters, or characters which, at least, were new to most printers, though characters of similar cut had been introduced

by the Didots of Paris at the close of the last century. Whatever may be said for and against these new characters, one thing is certain, they are not mismated monstrosities. And their general use in Spain and Italy would seem to justify their general adoption by English and American printers.

For the work of William Morris Mr. De Vinne seems to have a genuine admiration. He has not hesitated to criticise the work of the master of Kelmscott Press where he considered that work to be faulty, yet he conceded to him high praise "for his attempts to put typography back in its proper field." "About the mechanical merit of his work," says Mr. De Vinne, "there can be no difference of opinion. For an amateur in difficult trades, his workmanship is surprising, if not unexampled. . . . A printer of the old school may dislike many of his mannerisms of composition and make-up, but he will cheerfully admit that his types and decorations and initials are in admirable accord; that the evenness of color he maintains on his rough paper is remarkable, and that his registry of black with red is unexceptionable. No one can examine a book made by Morris without the conviction that it shows the hand of a master." Mr. De Vinne has elsewhere said, or some one else has said for him, that he regarded Mr. Morris' work as the "crowning glory of the nineteenth century."

No one knows better than Mr. De Vinne the position that may properly be taken by the printer in good bookmaking. In an article that he contributed to the Book Number of the *Outlook* for December, 1897, he says: "A book should be so planned that every contributor to it keeps his place, and the first place should always be given to the author. The handicraft of the mechanical contributors, and even of the illustrator, should be subordinate and unobtrusive." Mr. De Vinne's relative position is often unduly subordinated—which is permissible, perhaps, in the office of printer—and this high office is hidden in the Greek quotation which forms part of his printer's mark. Æschylus, the Greek tragic poet, in the person of Prometheus, who is charged with having snatched fire from heaven, uses the words in question, which are thus freely rendered into English verse:

"The wealth of Numbers to the world I gave,
With Letters ranged in mystical array;
And Memory with sweet mother-care to save
All art—all wisdom—changeless and for aye!"

In closing this note on the "Prince of American Printers," which I have been asked to write as an accompaniment to these new pictures, I should not neglect to mention his valuable contribution to *The Bookman* for May, 1897, on "The Adaptability of Paper,"* an article which has reminded me of some things and instructed me in others.

*NOTE.—Reprinted elsewhere in this issue of THE INLAND PRINTER.—EDITOR.

Written for THE INLAND PRINTER.

ELECTROTYPING—BLOCKING.

NO. XXIII.—BY C. S. PARTRIDGE.

BOOK plates are usually worked on patent blocks, with which every large publishing house is supplied. These blocks are made in some cases of wood, but preferably of iron, accurately finished and provided with clamping devices for securing the plate to the base. The best blocks are made in sections, and may be arranged and adjusted to fit various sizes of plates. The clamps are beveled and made adjustable so that they will fit snugly over the beveled edge of the plates.

Plates which cannot be worked on patent blocks are secured by screws, tacks or anchors to wooden blocks. Mahogany makes the best blocking wood, but is rather expensive for general work. Cherry comes next, and is the wood most generally employed for blocks; birch and maple are also used to some extent. Blocking wood may be procured ready for use, kiln dried, and surfaced to proper thickness; but most electrotypers prefer to purchase lumber in the rough and dress it to thickness as it is required



FIG. 43.

for blocking, thus avoiding danger of warping, which is likely to occur when the wood is dressed several days in advance of its use.

Lumber which has been thoroughly dried in the yard is superior to kiln dried lumber because it is less susceptible to changes of atmosphere. When sufficient space is available it is always advisable to carry a stock in the foundry, where it soon becomes seasoned. It often happens, however, that well-seasoned lumber cannot be procured and kiln drying

then becomes necessary. By whatever process the wood is dried it should be thoroughly done, otherwise the block will warp after the electrotypes have been secured to it, probably after it has been delivered to the printer, in which case much annoyance and expense will inevitably result.

Blocking wood must be surfaced on both sides and with perfect accuracy to insure good printing. For this purpose a rotary planer, Fig. 43, is almost indispensable. The peculiar advantage of this machine consists in the fact that it dresses the wood perfectly flat and level, no matter how badly it may have been warped or sprung before planing. In this respect it is far superior to the ordinary wood planer, for, while the wood is flattened by the pressure rollers during the operation of planing, it springs back to its original shape on being released.

Referring to Fig. 43, it will be observed that the cutting tools of the rotary planer are secured in a revolving disk which is made vertically adjustable by means of the crank shown at the top of the machine. Power is communicated to the disk by a belt passing over idlers at the rear of the upright frame to the pulley on the disk shaft. One of these idlers is secured to a shaft which carries on its outer end a grooved pulley which provides a means of transmitting power to the worm shaft shown at the side of the machine. The worm wheel driven by this shaft is secured to a shaft passing under the traveling bed, and is provided on its inner end with a small pinion which engages the rack attached to the under side of the bed. By a simple mechanism which is at all times in control of the operator, the worm is thrown out of gear at the termination of the cut and the bed returned to its first position by hand. The lumber is held during the operation of planing between the jaws of two clamps, one of which is stationary and the other connected with a screw which terminates in the crank handle shown at the front of the machine. In operation, the board is placed between the jaws of the clamps and locked by means of the crank mentioned. The board is thus secured against springing or rocking while its upper surface is dressed perfectly true and level. The board is then turned over with its flat surface against the bed of the machine, and again passed under the cutters, which reduce it to the required thickness. The disk is raised and lowered by a graduated adjusting screw operated by the crank shown at the top of the machine, and may, therefore, always be returned to the proper height for the finishing cut without going to the trouble of comparing each board with a standard. Owing to the large size of the disk and the fact that the tools are located near its periphery, the machine should be driven at a speed not exceeding 1,500 revolutions per minute.

After planing, the boards are cut into convenient lengths for handling, and the plates secured to them

by means of wire brads or screws, or both. Brads may be driven through the thin places (spaces) in the plates, but for the screws holes should be drilled and countersunk in order that the heads may be suf-

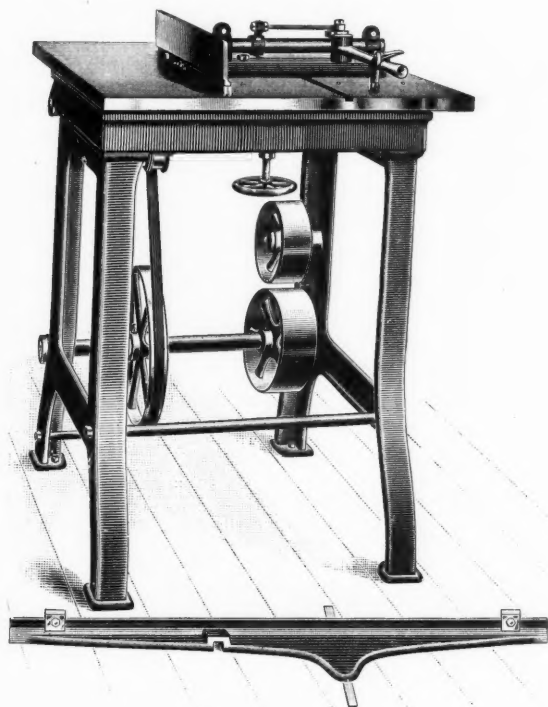


FIG. 44.

ficiently depressed to avoid danger of blacking or smutting in printing. Where a plate has no spaces or blanks where brads or screws may be driven, it is customary to "anchor" the plate to the block. For this purpose holes about one-fourth of an inch in diameter are bored through the block and deeply countersunk on both sides. If the plate has been finished long enough to have become oxidized, the back should be brightened by filing, and is then laid on the block and temporarily secured thereto by hand clamps. It is then turned over on its face, and, after a very small quantity of soldering fluid has been applied to the plate through the holes, melted solder is poured in until the holes are full. It is important, of course, not to get the solder too hot, as in that case there would be danger of its melting through the plate. There is always an element of uncertainty in securing electrotypes to blocks by this method, and, when possible, it is best as an additional safeguard to rabbet the edges of the plate and drive in a few brads. When the plate is small, it may sometimes be fastened securely in this way without the use of anchors.

When several small cuts are to be blocked at one time, it is customary to tack them on to a board as

large as may be conveniently planed, leaving sufficient room between the cuts to saw them apart. Should it be necessary to take a final shaving off the bottom of the cuts after they have been blocked, it may be done more economically if several are shaved at a time than if each one were to be handled separately.

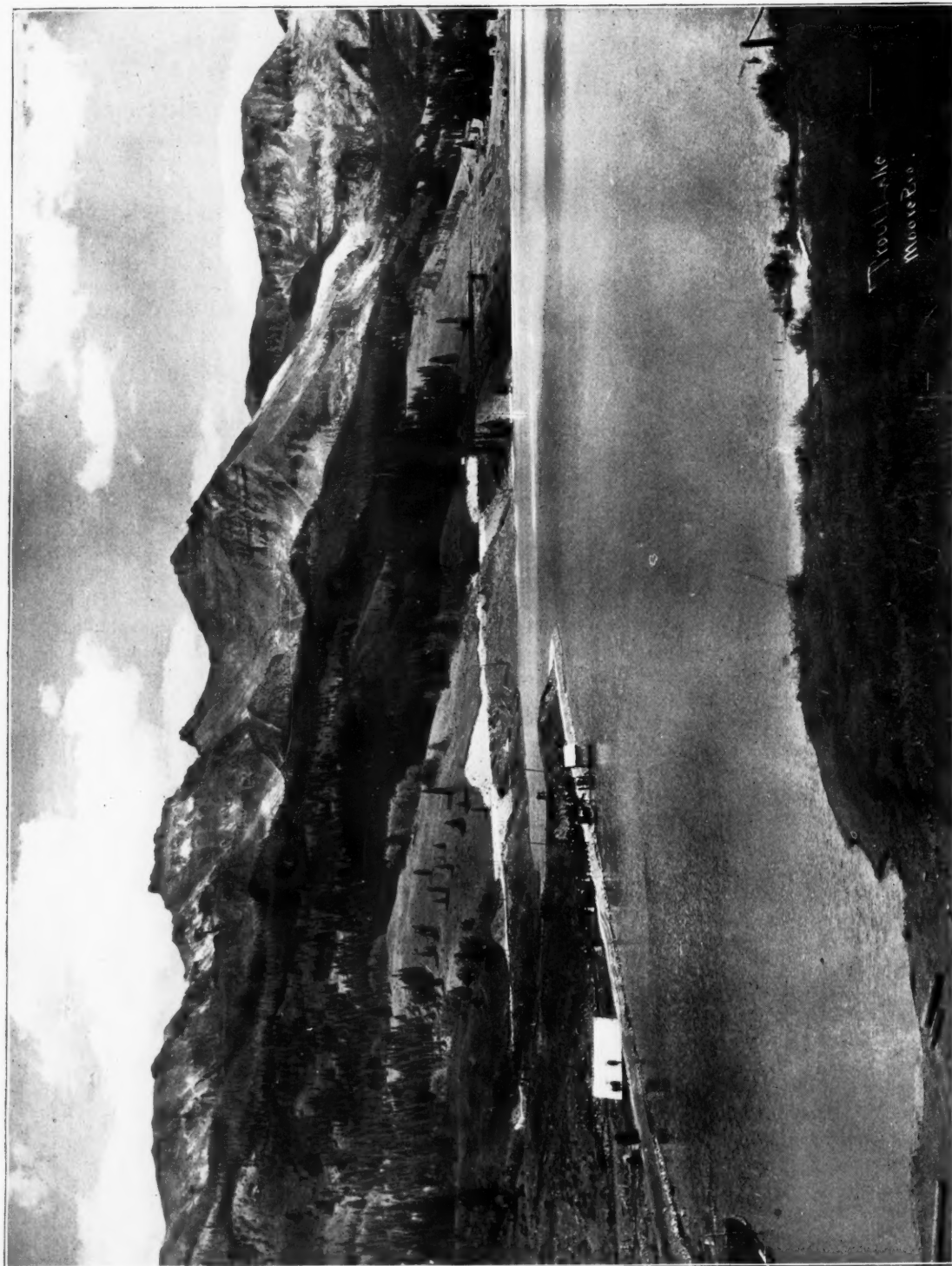
Very large blocks are liable to warp in time, in spite of any precautions which may be taken to prevent it, and to reduce this tendency to a minimum each block should be strengthened by end strips crossing the grain of the block. The strips may be secured to the blocks by countersunk screws, but a more satisfactory method is to dovetail them together. A machine specially designed for this work is illustrated in Fig. 44. The cutting tools are a thick gouge saw of about No. 3 gauge, which cuts a slot in the board or strip, and a vertical revolving cutter, which follows in the slot and changes it into a dovetail groove. The mechanism for driving the tools is sufficiently explained by the engraving. The parallel side gauge, against which the board is pressed during the cutting of the dovetail, can be instantly changed by means of the small lever at the right of the machine so that either the center or the edge of the strip may be thrown in alignment with the cutters, thus providing a means of cutting a dovetail in one board and a tenon on the other. The mechanism for changing the side gauge from one position to the other is such that there can be no variation in the distance it is moved, and whatever position it occupies it is automatically locked therein, thus insuring absolute uniformity of work. The machine may be readily adjusted to operate on lumber of different thicknesses.

(To be continued.)



Photo by F. E. Foster, Iowa Falls, Iowa.

THE SPIRIT OF 1898.



Overlay by the Dittman Process.

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Halftone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1633 Arapahoe St., Denver, Colorado.

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ALBERT MELBER, Eastern Agent.

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APRIL, 1899.

No. 1.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

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Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

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W. C. HORNE, 5 Torrington street, City Road, London, E. C., England.
JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RATHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ladgate Circus, London, E. C., England.
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EDITORIAL NOTES.

IT is almost incomprehensible that a number of men may year after year be occupied as type-setters and be as ignorant of the purposes and varied uses of display or decorative lettering as when they learned the lay of the cases.

WHAT the European attachés mostly admired in the American soldier was the "initiative" faculty. In other words, a faculty to grasp individually the meaning of a movement or order, and to execute it quickly and in an orderly way, and with a personal interest that overcame all minor obstacles. It is this faculty that makes the superior and valued workman—nowhere more superior or more valued than in the printing office.

AND now we are told that anyone can make monotype pictures, may illustrate books and papers and other literature, and all with a clothes-wringer, a plate of copper or zinc, and some spare moments on a Sunday afternoon. Monotype-making may be artistic in the hands of the artist—but the tyro needs an art education, and if that education is to be obtained for the sole purpose of making monotypes it is but another instance of misdirected effort.

WHEN a courtesy is desired it is reasonable to expect that it should be courteously requested. The postal card habit does more to bring unthinking persons into contempt than one might believe. If printers desire catalogues from business houses or specimens from brother printers, a postal card request is certainly not the means to obtain what they wish. When the printer desires specimens which have been noticed in this paper he should guard against the assumption that the persons responsible for the work are of less importance or less busy than himself. Not only should his request be by letter, but ample postage should be inclosed, and self-addressed stamped envelope should accompany all such requests, and no means neglected to avoid imposing on the time or convenience of the person addressed.

THE EDUCATION OF THE PRINTER.

A YOUNG printer sends a communication to the editor complaining that while the office in which he is employed gives him plenty of latitude in the way of working at all of the departments of the trade, yet it is so poorly stocked with material that his efforts are frustrated in attaining to art in printing. It is a very poor office indeed in which the capabilities of the types can be exhausted. The fault really is that there are too many types and not too few—too many faces and too small fonts, in other words—and the knowledge and versatility of the printer is not in keeping with their proper use. Let the printer tyro beware of the large offices.

There is great opportunity in them for the careful observer to learn, but the beginner needs training first, and that training can be had nowhere in a better way than in the country office. A sound training in a country office, reading the best literature of the trade and studying the best examples, will equip the printer for a tour subsequently of the great printing offices of the metropolitan cities. A printer nowadays needs to have a good many resources, for the trades promise to change their methods quickly, and success will depend on the adaptability of the learner to follow the changes and take advantage of them.

Some one has said that there is no genius but the genius of hard work, and no printer has won success but at the expense of many so-called pleasures and an infinity of time, and the exercise of patient and tireless reading and study. In this way will the printer be equipped with an education equal to all demands.

OUR APRIL COVER.

THE cover this month will be considered a novelty, and one in which a striking effect has been produced by one printing. The original design was modeled in clay, and the half-tone from which the printing was done made direct from the model. The design, modeling and plate are by the Electro-Tint Engraving Company, of Philadelphia. The cover represents the advent of spring. A joyous maiden, scattering flowers from the folds of a cloak bearing the emblem of



the month, leads Taurus by the horn, the bull in their advance breaking the ice-bound stream with his hoofs.

REMOVAL OF THE NEW YORK OFFICE.

THE New York office of THE INLAND PRINTER has been removed from 34 Park Row to room 602, American Tract Society building, 150 Nassau street. The office will be in charge of Mr. Albert Melber, who will attend to the sales department in New York and to the forwarding of advertising matter to the office of publication. Mr. J. G. Simpson, the advertising manager, may be addressed at this office or at 212 Monroe street, Chicago, and from either office letters, etc., will reach him promptly.

A NEW DRESS.

WITH the Easter season, as customarily, THE INLAND PRINTER dons a new dress. There is little of self-consciousness in wearing the present up-to-date garb, for THE INLAND PRINTER always wears good clothes, and so a modern and tasteful appearance is second nature to it. Its purpose has been to inculcate not only the best methods of busi-

ness, but to be in itself an example of good taste and of the best in typographic art. Its efforts for the future will be enlarged and made of greater force. The paper has a way of more than fulfilling its promises, and as its issues are speedily exhausted the present time is most favorable for new subscribers to send in their names.

THE UNION LABEL.

IT is not absolutely necessary for THE INLAND PRINTER to enter on a defense of its course respecting the interests of employers or employees in the printing trades. Unqualified commendation and unqualified denunciation may be taken as indications of integrity of purpose and strength of character, but THE INLAND PRINTER has not laid down any "policy." It speaks from a simple integrity of purpose. Fault has been found with it that it has neither absolutely denounced nor absolutely upheld the union label. Let it be so. The union label has done more than anything else to improve the condition of sweatshops. It is a testimonial that the goods to which it is attached have been produced under reasonably safe sanitary conditions, and that they have not been wrought out of the necessities of the poor. THE INLAND PRINTER believes, however, that the union label should never have been forced on anyone. As before asserted, as an instrument of good its usefulness has been thwarted by the lack of wisdom of its so-called friends. In this view of the matter THE INLAND PRINTER does not attempt to "straddle" or to "stay on the fence" in order to make friends. When integrity of purpose and sincerity of utterance leaves THE INLAND PRINTER without respect or without friends, it will be very glad to do without such respect and without such friends. Meantime it shall continue to be fair in its treatment of every question respecting the trades it represents, and to sustain its envied reputation with the workman at the bench and the workman who employs him.

JOB ALSO HAD PATIENCE.

AS the strength of a chain depends on its weakest link, so the strength of a business house is dependent on the weakest of any of the departments into which the others merge. For instance, in many houses the shipping clerk is looked on as a very unimportant person; yet on the shipping clerk and on the receiving clerk depend very much whether the custom of the house shall increase or decline, other things being equal. This is particularly so with paper houses, who should nail up the legend, "Despise not the receipt of small orders, for no one knows how large an order is back of them." The attention of THE INLAND PRINTER has been called to two instances of crass indifference to the orders of printers, orders which, while compara-

tively unimportant in themselves, have indirectly caused a money loss of good proportions to the houses responsible—but they will never know it. The printer in one case ordered a small bill of goods sent at once by express, remitting with the rush order. He received a note from the paper house stating that they had that day sent him by freight such-and-such goods and had placed such-and-such an amount to his credit. A Chicago house which has a well-deserved reputation for industry, received an order a short time ago from a country printer in answer to a line of samples sent him by request. The house wrote the printer that they found they were out of that stock but could send another. The printer consulted his customer and told the house to send the substitute. The house wrote that they were sorry, but they could not fill that either, and appreciating the fact that it was a rush order they had taken upon themselves to select a stock and ship it subject to approval. But the house forgot the "rush" part—did not express the goods—but sent them by freight by such a round-about route that the printer used up stock he had on hand, and the order from that Chicago house may be traveling yet. This is no fancy sketch. THE INLAND PRINTER has the facts. And yet printers are accused of being everything but what is nice. We can imagine one of these victims acknowledging a bill of stock thus:

March 2, 1899.

U. B. Upanatit & Co., 414 Hurrah street, Chicago:

GENTLEMEN,—I am in receipt of your bill of stock. I regret that you have sent the wrong grade of paper. The size is not as ordered. The paper is also of the wrong color. Shipment has been made by freight instead of by express as you were instructed. In consequence I have lost my customer. Otherwise, and with these trifling exceptions, my order has been very satisfactorily filled.

Yours respectfully,

JOB JOBSOX.

RULE OR RUIN COMPETITION.

THE offer made by Mr. George H. Benedict to writers on the subject of unwise competition has brought in a very satisfactory number of articles on the subject of "The Fallacy of Fillers," or "leaders" as some merchants call them. No instance will illustrate more forcibly the extreme folly of this form of desperate competition than the following, taken from the *Caxton Caveat*, of January 15:

Where Public Printing is Free.

A long-drawn-out and novel fight for the county printing, county stationery and county advertising has been closed at Tipton, Indiana, by the contract for the coming year being let to M. W. Pershing, of the *Republican-Advocate*. He will do the work one entire year for \$1, and has filed a \$5,000 bond to faithfully carry out the contract.

The contract was let under extraordinary circumstances. Heretofore the county has made an annual outlay of about \$5,000 for the work. This year bids were asked and they were found to be about eighty per cent less than the rate fixed by law. The *Times* offered to do the work free of charge and the *Republican-Advocate* offered to take it five per cent less than the lowest bid. In order to make it binding it

was necessary to have a consideration to the contract, and it was decided on at \$1.

The contract, it is said, will cost Pershing not less than \$3,000.

This manner of doing business is against the best interests of the community, and it would seem that public printing needs protection against unjust prices, whether too high or two low.

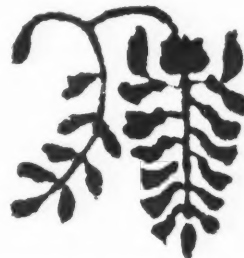
Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

PART II. NO. X.—BY ERNEST KNAUFFT.

(Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.)

THE preceding chapter was devoted to wood engraving; the other processes by which illustrations are made come outside the province of "Drawing for Printers"; and as we are in haste to get this series of articles ready for publication in book form, we shall merely give a paragraph to each process.



Copy of typographical design by Grasset. Etched on zinc without the help of photography.

ZINC PLATES.—Experiments may be made on zinc plates. The cut above was traced from the Grasset cut given with Chapter III, Part I. Between the tracing paper and the zinc, typewriting carbon paper was laid. The tracing was gone over with a hard pencil; the design was thus transferred to the zinc. The lines were then covered with asphaltum (which is the same as bitumen), bought in a tube at a paint store. Any colored oil paint or varnish or transfer ink will do, as its use is simply to hold the dragon's blood. It may be thinned with turpentine so that it will flow easily from the brush. While the asphaltum was still wet, the plate was dusted with dragon's blood, which was put in a coarse linen rag held like a bag over the plate by the right hand; the left hand tapping the right made the powder fall evenly over the plate. Do this carefully for practice in order to learn to powder a plate evenly for a stipple tint (see further on); the dragon's blood may be dumped on the plate. The plate was then dusted off with a camel's-hair brush, which removed the dragon's blood from the plate except where bitumen held it. The plate was then held over a flame till the dragon's blood turned black; it was then immersed in an acid bath, about ninety per cent water and ten per cent nitric acid. The

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vessel (an old baking pan painted with asphaltum) holding the bath was rocked from time to time. The dragon's blood served as a stopping-out varnish. The acid will eat away the plate where it is not protected by dragon's blood. After five or ten minutes, when the acid seemed to be eating into the stopping-out varnish, the plate was taken out, washed and dried, and again dusted with dragon's blood. (In using a large plate, of course, it would be easier to roll it up with lithographic transfer ink.) A second and third etching reduced the background, so that a proof was taken. For printing in this magazine the plate has been routed. The ragged edge is due to our 'prentice hand; this is our second experiment, but a little practice, we are certain, would bring more satisfactory results. The Pan lettering is copied from the title-page by Stuck, given in Chapter II, Part II. It is produced as was the Grasset, except that it was etched on copper and required more bitings than the zinc.

Designs for this process should not be drawn in fine lines like Engström's portrait of himself, but should be heavy like his portrait of "Hedin" and the Molock "Crispi." (See Chapters I and II, Part I.) When a white background is not required, the dragon's blood dusted on the plate may be allowed to remain upon it, in which case a stipple background is the result. An ingenious experimenter can get many different results by this stipple method.

COPPERPLATE ENGRAVING.—Copperplate engraving, and etching in intaglio are not used by the typographical printer, but the printer who executes very fine work would find that he could make handsome frontispieces for limited editions, or book-plates, by

PAN

Copy of lettering by Stuck. Etched on copper without the assistance of photography.

either of these processes. For about 25 cents one may obtain Winsor & Newton's handbook on "The Art of Etching," by H. R. Robertson, which will give a description of the first process.

Copperplate engraving is most difficult to master and should not be attempted by anyone who cannot draw a sure line. A designer with a sure hand might attempt a simple book-plate. Anyone who can use the burin on wood can use it on copper, though in the latter case the pressure from the palm of the hand, which the beginner in wood engraving should avoid, is used because the resistance of copper is much greater than that of wood. The first finger may be placed *on top* of the burin when engraving in copper, but at the side for wood cut-

ting. We would say that the engraved line of the copperplate is one of the handsomest lines in the graphic arts.

Etching in intaglio is easier than copper engraving and can be mastered by anyone who can etch in relief.



Portrait of Félicien Rops, the etcher, by P. Matlay. Half-tone from a half-tone. Showing copperplate press.

LITHOGRAPHING.—Lithography, like copperplate, requires a special press, but a secondhand press can be bought for \$25 or \$30, and it is certainly the cheapest process known for short runs of pictorial color work; and any printer who has many orders for posters or picture printing would do well to investigate the process; for it is not difficult to draw on the stone, and, after the stones are bought, they last for years, and every new design simply necessitates the scouring off of the previous design, which will take a boy only about an hour. A hand press will easily print a 16 by 24 poster, and if it is to be printed in three or four colors by relief printing, the cost of zinc relief plates or wood blocks would be considerable, while in the case of the lithograph it is merely the hire of the boy who cleans the stone. There is no end to the variety of effects to be got in lithography by different combinations of technic, by using, separately or in combination, pen, crayon or brush line; crayon or spatter work tints; solid brush tints of color, or solid brush tints of color with letters or forms scratched out of them with a penknife.

CHALK PLATE.—The chalk-plate process is one that has never been adequately studied by designers. There are very many possibilities in it. It was first introduced into Japan through the instrumentality of the writer. The editor of the "Kohumin Shimbun" called at my studio to investigate the working of the chalk plate, and I drew an outline portrait on the chalk plate, cast it, mounted it, and took a proof of it, all in forty minutes! Full information in regard to the process may be obtained from the Hoke

Engraving Plate Company, owners of the patents. Every newspaper owning a stereotype outfit will find that it will pay to use the chalk-plate process.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XIX.—BY F. HORACE TEALL.

YOU may read page after page of Macaulay's "History of England" and not meet the word "upon." You may take many other books, by good writers, and find "upon" in the majority of places where Macaulay would say "on." Thus, Oliver Wendell Holmes, in the Introduction to "A Mortal Antipathy," speaks of venturing upon a memoir, agreeing upon a subject, and once of "the planet we live on," and again of an old house that "stood upon a little patch of the planet." Macaulay used "on" for all such expressions, and Holmes sometimes the simple preposition, sometimes the compound one. All this is introductory to a question of history. It is asserted in the dictionaries that "on" and "upon" are in many uses exactly synonymous, with no choice between them on a basis of sense, though the Century Dictionary does say that choice is influenced by reasons of euphony and meter. If this latter assertion is correct—and it does seem to be so, judged by the occurrence of the two words interchangeably as to sense, but with choice according to sound and syllables—there is no way apparent to indicate at all definitely when one of the words should be used and when the other.

So much for mere usage. But it may well be supposed that one who wishes to be accurate in using words will desire a more definite indication of choice, and one may be stated, though it cannot be averred that usage or authority sanctions it. "Upon" should always mean something more than "on," for if nothing additional is meant, nothing additional is needed. "Upon" in the best use includes the sense of "up" added to that of "on." Thus it is not right to say upon a day, upon an occasion, to write or speak upon a subject, or anything similar, although very many writers and speakers do so express these phrases. Coleridge, for instance, entitled one of his writings "Notes and Lectures upon Shakespeare," but in doing so he did not use good English. G. P. Marsh's preposition is far better in his title "Lectures on the English Language."

Some very strange statements are published in dictionaries, and some of this from the Webster's International may fairly be called strange, while the writer is strongly tempted to say that it is not true, but will tone that criticism down by saying that it does not accord with his impression from research: "'Upon' conveys a more distinct notion than 'on,' carries with it of something that literally or metaphorically bears or supports. It is less employed

than it used to be, 'on' having for the most part taken its place." The first sentence of this seems right enough, but it may at least be open to question whether "upon" is being or has been largely displaced by "on." The contrary impression is that "on" has latterly been rejected in favor of "upon." What is stated in the dictionary should be true, if words are to be used reasonably, but common practice does not seem to accord with it.

One of the most persistent errors in the use of English is "over" instead of "more than." It is not right to say "over a mile" for a distance greater than a mile, or "over a dollar" for more money than a dollar, or to make any similar use of "over," though many of the best writers and speakers do it. It is a strange inaccuracy, and a typical example of common tendency to adopt loose expression rather than that which accords with principle. The Standard Dictionary says that "over" for "more than" is "objected to by some critics, but supported by literary usage, and further defensible as having a tinge of metaphor suggestive of overflowing quantity or overtopping height." But there is strong reason for criticising the wrong use of the word that is objected to, and it would be hard to find such an expression that would support the assertion of defensibleness on the ground of metaphor.

"Party" should not be used in the mere sense of "person." As meaning one who takes part or participates in a certain action, especially as in the making of a contract, "party" is the regular legal word, and probably this fact is the basis of the assumption that the word is rightly used for any person. It is said that the misuse is now condemned as a vulgarism, and it is; but the vulgarism is indulged and perpetuated by many who are presumably qualified for acceptance as exemplars, though even such qualification is not always agreed on among critics. Here is evidence of disagreement on this point, from Fitzedward Hall's "False Philology": "Elsewhere [among those whom Richard Grant White calls American model writers of English] Mr. Thackeray and Mr. Hawthorne are especially singled out for the correctness of their English. . . . Now, on the score of the copiousness with which Mr. Irving and Mr. Thackeray exemplify bad English, I have long been accustomed, when in quest of that disagreeable article, to confine myself to their pages. Mr. Hawthorne is better; and yet, in turning over 'Our Old Home' for a few minutes, I have lighted upon 'bug' for 'insect,' 'demean' for 'disgrace,' 'parties' for 'persons,' etc."

No sharp distinction has been drawn between "partially" and "partly." The dictionaries define them exactly alike, and it seems impossible to separate them by mere definition. Thus, the Standard Dictionary defines "partially," as in fact all dictionaries do, as meaning "in part," and gives as an

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example of the use of the adverb the expression "partially true." Undoubtedly it is better to say that anything is partly true than to say that it is partially true, and most language critics have made such averment, but no one has attempted to explain how to choose between the two adverbs except by utterly condemning "partially" as meaning in part, and such condemnation is worse than leaving the two words to be used indiscriminately. The present writer was employed in the making of a dictionary larger than the Standard, in a capacity that included close verbal criticism among his duties. One day the managing editor told him peremptorily that he must not allow "partially" to be used instead of "partly." On requesting a rule by which he could distinguish so as to suit the editor, the peremptoriness was dropped because the editor could not formulate a rule, and the matter was left to the critic's discretion, which he tried to exercise wisely. It may be possible, though, to formulate a rule that is practicable in general, though no rule, in this case especially, should be perverted through slavish literal application. It has been said above that "partly true" is better than "partially true." Likewise Richard Grant White was right in saying that "If this view of the poem be wholly or partially correct" was not good, but he was not right in the reason he gave, which was that "partially" means "with unjust or unreasonable bias." That is one meaning of the word, but not the only one, for Ruskin used it correctly in saying that "Shakespeare did perfectly what Æschylus did partially." It seems plain that in our first two examples the reference is to an actual physical or material part, separable from other parts, and in the Ruskin example it is to imperfection pervading or running through the whole performance, not so that one part may be separated from the rest. From this we may derive a rule that "partly" is the right word for the strictly literal sense of in a part divisible from other parts, and "partially" for in an imperfect or incomplete manner.

The following is a specimen of the criticism that has been uttered by every writer who has tried to indicate proper choice between the two words instanced: "'Past' is improperly used for 'last' in saying 'the past few days,' 'the past three days,' 'within the past year,' 'for the past twenty years.' Read 'last' instead of 'past' in every such expression. 'Past' does not in a single instance express what the writer intends to say." Another critic says, "Past two weeks for last two weeks is indefensible." No writer states any reason, and this is probably so because no reason other than the sense of the words is necessary, and they are clearly defined in all dictionaries. Nevertheless, the misuse of "past" instead of "last" is one of the most persistent of common errors.

(To be continued.)

PERSISTENT ADVERTISING.

BY ASA FORREST, SR.

As incessant drops of water,
With persistent, tiny blows,
Beat down the rugged mountains,
And dissolve the deepest snows;

As when thread to thread is added,
Larger still the fabric grows,
And the most persistent knitter
Wears the longest, warmest hose;

As the dog by dogged gnawing
Tastes the marrow of the bone,
And repeated mallet-tapping
Brings the statue from the stone;

As the most untiring printer,
With incessant "click, click, click,"
Marches largest verbal armies
By divisions, o'er his stick;

As letter to letters added
Makes complete the longest page,
And minutes oft recounted
Tell the sum of longest age;

As oft-gained bits of wisdom
Make the store of knowledge great,
And man after man enlisted
Fills the armies of the State;

As rivulet joining rivulet
Swells the river o'er its banks,
And continued penny-savings
Aggregate the wealth of banks;

So the constant advertiser,
By a law of common sense,
Builds his business enterprises
Into volumes most immense.

Canton, South Dakota.

"A MESSAGE TO GARCIA."

IN all this Cuban business there is one man stands out on the horizon of my memory like Mars at perihelion.

When war broke out between Spain and the United States, it was very necessary to communicate quickly with the leader of the insurgents. Garcia was somewhere in the mountain fastnesses of Cuba — no one knew where. No mail nor telegraph message could reach him. The President must secure his cooperation, and quickly.

What to do?

Some one said to the President: "There's a fellow by the name of Rowan will find Garcia for you, if anybody can."

Rowan was sent for and given a letter to be delivered to Garcia.

How "the fellow by the name of Rowan" took the letter, sealed it up in an oil-skin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba from an open boat, disappeared into the jungle, and in three weeks came out on the other side of the island, having traversed a hostile country on foot, and delivered his letter to Garcia, are things I have no special desire now to tell in detail.

The point I wish to make is this: McKinley gave Rowan a letter to be delivered to Garcia; Rowan took the letter and did not ask, "Where is he at?"

By the Eternal! there is a man whose form should be cast in deathless bronze and the statue placed in every college of the land. It is not book learning young men need, nor instruction about this and that, but a stiffening of the vertebra which will cause them to be loyal to a trust, to act promptly, concentrate their energies: do the thing — "Carry a message to Garcia!"

General Garcia is dead now, but there are other Garcias.

No man, who has endeavored to carry out an enterprise where many hands were needed, but has been well nigh appalled at times by the imbecility of the average man — the

inability or unwillingness to concentrate on a thing and do it. Slipshod assistance, foolish inattention, dowdy indifference and half-hearted work seem the rule; and no man succeeds unless, by hook or crook or threat, he forces or bribes other men to assist him; or mayhap, God in His goodness performs a miracle, and sends him an Angel of Light for an assistant.

You, reader, put this matter to a test: You are sitting now in your office—six clerks are within call. Summon any one and make this request: "Please look in the encyclopedia and make a brief memorandum for me concerning the life of Correggio."

Will the clerk quietly say, "Yes, sir," and go do the task?

On your life, he will not. He will look at you out of a fishy eye and ask one or more of the following questions:

Who was he?

Which encyclopedia?

Where is the encyclopedia?

Was I hired for that?

Don't you mean Bismarck?

What's the matter with Charlie doing it?

Is he dead?

Is there any hurry?

Shan't I bring you the book and let you look it up yourself?

What do you want to know for?

And I will lay you ten to one that after you have answered the questions, and explained how to find the information, and why you want it, the clerk will go off and get one of the other clerks to help him try to find Garcia—and then come back and tell you there is no such man. Of course, I may lose my bet, but according to the Law of Average, I will not.

Now, if you are wise you will not bother to explain to your "assistant" that Correggio is indexed under the C's, not in the K's, but you will smile sweetly and say, "Never mind," and go and look it up yourself.

And this incapacity for independent action, this moral stupidity, this infirmity of the will, this unwillingness to cheerfully catch hold and lift, are the things that put pure Socialism so far into the future. If men will not act for themselves, what will they do when the benefit of their effort is for all?

A first mate with knotted club seems necessary; and the dread of getting "the bounce" Saturday night, holds many a worker to his place.

Advertise for a stenographer and nine out of ten who apply can neither spell nor punctuate—and do not think it necessary to.

Can such a one write a letter to Garcia?

"You see that bookkeeper?" said the foreman to me in a large factory.

"Yes, what about him?"

"Well, he's a fine accountant, but if I'd send him up town on an errand, he might accomplish the errand all right, and on the other hand, might stop at four saloons on the way, and when he got to Main street, would forget what he had been sent for."

Can such a man be intrusted to carry a message to Garcia?

We have recently been hearing much maudlin sympathy expressed for the "down-trodden denizen of the sweatshop" and the "homeless wanderer searching for honest employment," and with it all often goes many hard words for the men in power.

Nothing is said about the employer who grows old before his time in a vain attempt to get frowzy ne'er-do-well's to do intelligent work, and his long, patient striving with "help" that does nothing but loaf when his back is turned. In every store and factory there is a constant weeding-out process going on. The employer is constantly sending away "help"

that have shown their incapacity to further the interests of the business, and others are being taken on. No matter how good times are, this sorting continues, only if times are hard and work is scarce, the sorting is done finer—but out and forever out, the incompetent and unworthy go. It is the survival of the fittest. Self-interest prompts every employer to keep the best—those who can carry a message to Garcia.

I know one man of really brilliant parts who has not the ability to manage a business of his own, and yet who is absolutely worthless to anyone else, because he carries with him constantly the insane suspicion that his employer is oppressing, or intending to oppress him. Should a message be given him to take to Garcia, his answer would probably be, "Take it yourself, and be damned!"

Tonight this man walks the streets looking for work, the wind whistling through his threadbare coat. No one who knows him dare employ him, for he is a regular firebrand of discontent. He is impervious to reason, and the only thing that can impress him is the toe of a thick-soled No. 9 boot.

Of course, I know that one so morally deformed is no less to be pitied than a physical cripple; but in our pitying, let us drop a tear, too, for the men who are striving to carry on a great enterprise, whose working hours are not limited by the whistle, and whose hair is fast turning white through the struggle to hold in line dowdy indifference, slipshod imbecility, and the heartless ingratitude, which, but for their enterprise, would be both hungry and homeless.

Have I put the matter too strongly?

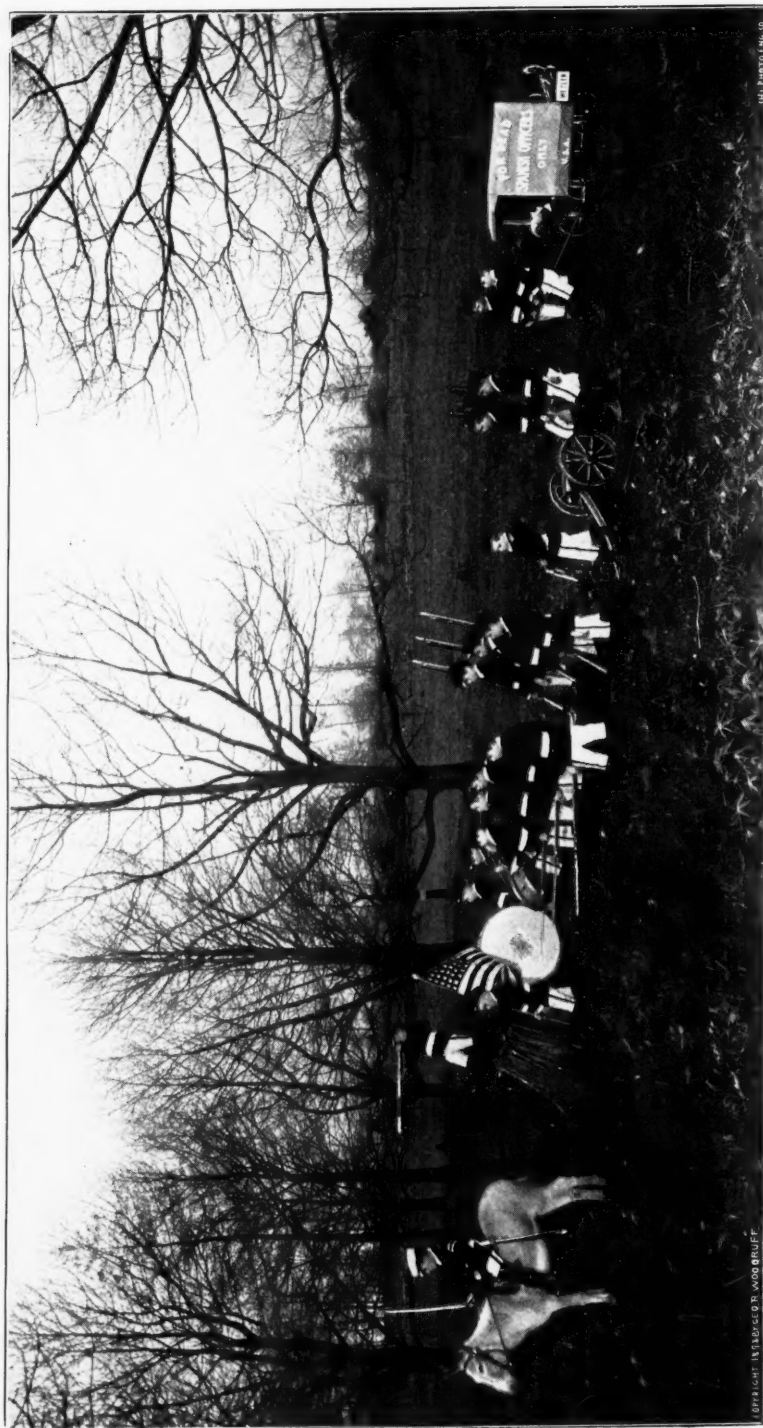
Possibly I have; but when all the world has gone a-slumping I wish to speak a word of sympathy for the man who succeeds—the man who, against great odds, has directed the efforts of others, and having succeeded, finds there's nothing in it: nothing but bare board and clothes.

I have carried a dinner pail and worked for day's wages, and I have also been an employer of labor, and I know there is something to be said on both sides. There is no excellence, *per se*, in poverty: rags are no recommendation; and all employers are not rapacious and high-handed, any more than all poor men are virtuous.

My heart goes out to the man who does his work when the "boss" is away, as well as when he is at home. And the man who, when given a letter for Garcia, quietly takes the missive, without asking any idiotic questions, and with no lurking intention of chucking it into the nearest sewer, or of doing aught else but deliver it, never gets "laid off," nor has to go on a strike for higher wages. Civilization is one long, anxious search for just such individuals. Anything such a man asks shall be granted; his kind is so rare that no employer can afford to let him go. He is wanted in every city, town and village—in every office, shop, store and factory. The world cries out for such; he is needed, and needed badly—the man who can carry a message to Garcia.—*Elbert Hubbard in the March Philistine.*

THE PRINTERS' SCHOOLMASTER.

Inclosed please find \$1, for which send me THE INLAND PRINTER for six months, beginning December 1. I have been taking it for several years through a bookstore here, but I do not get it until about the middle of the month, which makes it rather ancient. I regard it the leading periodical for printers in the country. It is a veritable text-book, and should be in the hands of every printer in the land. I was one of its first subscribers, and I frequently compare the first numbers of the first volume with the present. Just think of the cut of Theodore L. De Vinne, which you then produced, and imagine the one you would print today if occasion required it! Quite a difference. And think of the printer who has failed to keep pace with the business. What an antediluvian he is. Best wishes for the printers' schoolmaster.—*W. A. Brown, book and job printer, Canandaigua, New York.*



SHOW US THE SPANIARDS WHO BLEW UP THE MAINE!

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While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A PRINTERY ON WHEELS.

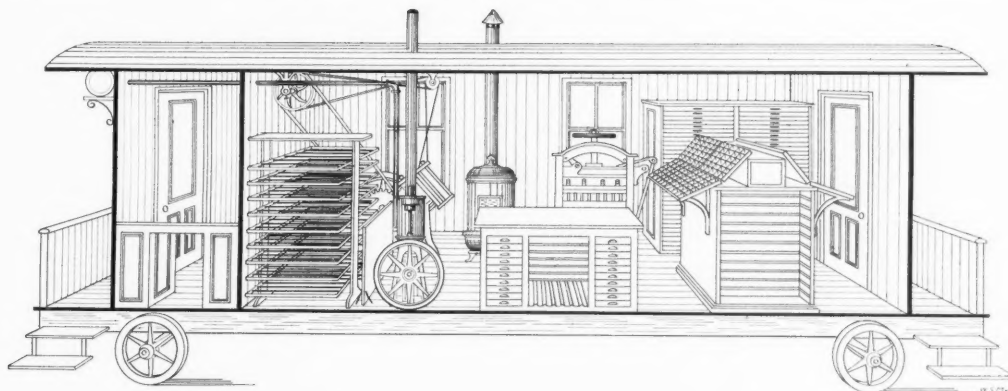
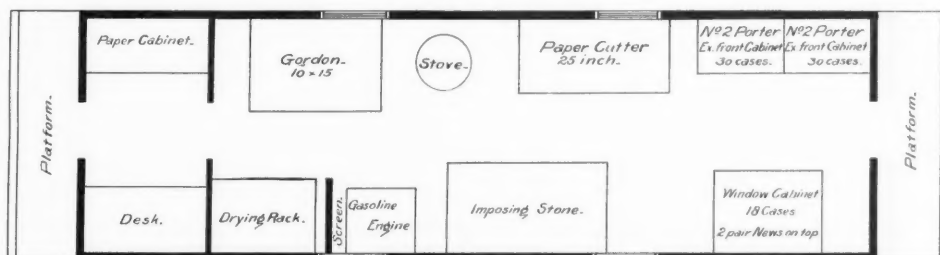
To the Editor: DECATUR, ILL., March 2, 1899.

An ingenious, energetic and progressive printer friend has solved the problem of high rents, or unprofitable location, together with economic change of base whenever desired, in a manner that will not prove uninteresting to the printer readers of THE INLAND PRINTER.

For several years this disciple of typography had struggled along in an out-of-the-way upstairs room on a side street, requiring a special trip from any prospective customer, and

and to withstand the roughest usage. Upon this stout gearing he has constructed a substantial platform 8 by 24 feet, which, in turn, supports a light but strongly framed and well-lighted car, in which he will place a small but complete and compact printing outfit, which he proposes shall be thoroughly up-to-date in every respect. The car, plainly but neatly finished, oiled hard pine inside, painted and varnished outside, cost him less than \$250 when ready for the outfit.

This car, as will be noted from the sketches submitted herewith, is divided into two compartments, the smaller of which is the business office and stockroom, while the remainder of the car, 8 by 20 feet, is the workroom. The office is only 4 by 8 feet, but is wonderfully compact and businesslike. Across one end is the stock cupboard. This is 30 inches deep by 4 feet wide, and extends from the floor to the ceiling, 7 feet. It is divided into two parts; the lower half with sliding drawers, the fronts of which drop down on hinges when the drawer is pulled out, thus making the contents readily accessible, being intended for book and poster papers, while the upper part of the cabinet, with permanent shelves, is intended for flats and cardboards. Opposite this, the other end of the office is filled with a handsome and conveniently arranged desk, extending above which is another narrow-shelved cabinet for ruled goods, cut cards, etc. A chair, with a square of linoleum, completes the furnishing of



much wearisome solicitation and time-devouring excursions after business on his own part, until he had become decidedly tired of the situation and welcomed an opportunity to sell out his modest plant at a sacrifice.

Out of this experience, however, he has evolved an idea which, while it may not be altogether original, is certainly unique, and has every apparent prospect of success.

This is nothing more nor less than a printing office on wheels, which may be easily moved to any vacant business lot, or other desirable location in the town; or, if business should become unprofitably dull, can as easily be transferred to another town at slight expense.

For the basis of his operations our inventive friend has procured a heavy transfer wagon, with low, broad-tired wheels and massive frame, built to sustain the heaviest loads,

this modest apartment, the remaining available floor space of which is less than 4 feet square.

But it is in the workroom that the beauties of convenient compactness in modern printing office furniture becomes most apparent. Stepping in from the office we find on the right a full-sized 24 by 36 drying rack, which is flanked on the left by a 10 by 15 Gordon press, complete with fountain, and which is run by a two-horse gasoline engine.

Next to the press, on the left-hand side of the car, is a small heating stove, and adjoining that, on the same side of the car, is a 25-inch lever paper cutter, and two tall, projecting-front, fifty-case, steel-run cabinets of latest pattern. On the other side of the car, beside the engine and drying rack, are a window cabinet with racks for two pairs of news cases and twenty cases in the cabinet, and one of the new style

imposing stones with frame containing sort drawers, type boards and chase racks.

Needless to say, everything is anchored securely to the floor, and when the car is to be moved, each case has fitted into it heavy pieces of binders' board, to the underside of which soft pads have been attached by glue, and which fit into the boxes so closely and compactly that they prevent the type from being lost out or injured by the jostling over rough roads or cobble stones. The car is well lighted by four windows and two glass doors, and every available space on the walls is taken up with lockers and cabinets for stowing away the numerous odds and ends which are at once the bane and the delight of every printing office.

The proprietor of this novel establishment is no ordinary printer, and in the selection of his material has prepared to do the best work that can be procured in the largest establishments in the country, being limited only as to quantity or size by the facilities of his plant, which, as will be seen from the description above, is far superior to many more pretentious establishments. He expects to devote his personal attention to all the work that may come into his hands, and believes that he can find in every large town more of the better class of work, usually shunned by the average printer, than himself and able assistant can do.

He has placed his faith and a small fortune upon the issue of this theory, and with his long practical experience should have but little difficulty in substantiating it.

CARL H. UHLER.

REQUESTS FOR SAMPLES.

To the Editor: SCRANTON, PA., January 18, 1899.

We thank you for your complimentary notice in regard to our brochure, in the last number of *THE INLAND PRINTER*. We have received a large number of requests for a copy of "Printing-up-to-Date," the brochure above mentioned, many of them being made by postal card. To this manner of request we have paid no attention, believing that those who would not take the trouble to write a letter, inclosed in a sealed envelope, were not worthy of receiving the same. It is at least worth this. We are always willing to send samples for the encouragement of those seeking to improve, but they cannot blame us for not responding to such a request. I would also suggest that it would show good intention, if those desiring samples of any work that may receive favorable comment in the columns of your invaluable magazine would inclose return postage for the same. This, of course, is only a little matter, but there are a large number who request such samples, and it amounts to quite an item. Knowing full well that this will be taken in the good spirit that it is meant, and that it will receive due consideration from you, I am,

Very truly, JOHN J. F. YORK,

Foreman F. H. Gerlock & Co.

MUNICIPAL PRINTING OFFICES.

To the Editor: BOSTON, February 14, 1899.

In perusing the magazine of magazines, *THE INLAND PRINTER*, I am compelled to pay tribute to it, not only from the standpoint of excellence in the typographical line, and its make-up generally, but for its clearness of conception in what goes to make a popular magazine. Your editor evidently believes that there are two sides to every question, if we may judge from the correspondence in your columns, which are open not only to the master printers, but also to the "jour." and trade-unionist. It gives me great pleasure to note the utterances of a Cadillac, with master-printer leanings, side by side with that of a McCraith of the conservative trade-union type. Indeed, no doubt such a line of policy will tend to build up your subscription list to an unlimited extent, and it should do so.

I find in your February number, however, much which

gives food for thought to the average printer, notably that from your correspondent Cadillac, with whom I am necessitated to take issue, not necessarily because he writes from the master printer's point of view, but because the greater proportion of his conclusions is based on the wish-is-father-to-the-thought tendencies. Now, the writer is not an "ultra-unionist," and he does believe that there are two sides to a question, and for that reason proposes to show the other side of the union label question, the legal lights of San Diego, California—Messrs. Withington & Carter (ably assisted by your correspondent)—to the contrary, notwithstanding. The decision rendered in the case in question is no doubt a "sweet morsel to roll under the average master printer's tongue," but other decisions, twenty to one in favor of the label, might be quoted on the other side if we had space.

The union label stands for protection of the honest master printer, in that it prevents competition from the dishonest, who would grow fat from the spoils wrenched from their employes.

It insures protection for the "jour." and gives him living wages.

It keeps up the wages of nonunionists, who receive its benefits, even when they do not contribute a cent toward its protection.

It is no hardship on the public, in that it enables unionist and nonunionist to live respectably instead of existing, and thereby helps them to contribute more generously to public demands, thus increasing the output to the standard of the income.

It is no hardship on the municipality or State which adopts it upon its work, for it shows that the work done was by practical printers at living rates, and not by blacksmiths and boys (sometimes girls in short dresses) who get sweat-shop rates for their work. And it is a well-known fact that the citizens of any commonwealth's or municipality's standard of manhood is measured by the liberality extended to its workmen.

It is no injustice to the nonunion printer, in that the ranks of the union are open to him at any time, and he that cares not to be with us must necessarily be against us, and if he desires to be so placed then the responsibility rests on his own shoulders.

It is no injustice to the master printer, for the public pays the bills; and if the dishonest, irresponsible, crafty, gain-seeking employer stands in the way of the honest men, then the latter should join hands with the union and exterminate him from their path.

In a word, the printer's union label is a blessing to the craft generally, as well as the public, in that it demands fair wages for fair work; and it dooms those who by "ways that are dark and tricks that are vain" loom up in public gaze to receive therefrom the well-merited contempt which they richly deserve; and the sooner the American master printer recognizes that his place is by the side of the trades-unionist, instead of fighting him, the sooner will the disciples of Faust and Franklin place their business on the plane which it should always occupy—second to none.

Some time ago the writer noted an advertisement in a Boston paper for a proofreader and a job compositor. The advertiser wanted the proofreader to be a master of French and Latin, and first-class in all other respects, for which he was willing to pay him \$8 per week; the first-class job compositor was to receive \$6 if he suited. What generosity! And this in Boston! It is safe to say that the advertiser has not applied for the union label. Now, this employer was in competition with other printers paying their men from \$15 to \$25 per week, and still the master printers are fighting the label!

So much for the label. Now just a few words in relation to government printing plants. Strange as it may seem, the State of Massachusetts and the municipality of Boston have

not been driven into bankruptcy yet through the evil effect of the Boston Municipal Printing Plant! Cadillac's tale of woe, in which he connects that ever-present word with him, "Socialist," to throw cold water upon municipalization of work, and in which he resorts to the ridiculous, in order to disparage municipal ownership as well as governmental, is laughable, to say the least, and he resorts to quoting the spleen exhibited by a discharged employe of the Boston municipal printing office as evidence of lack of business management and other evils, promising to wait with interest for the further disclosures that this disgruntled employe may make. A cause that requires bolstering up by such means certainly requires no comment from the writer.

The fact is that Boston's printing office has not been, and never can be, an asylum for the politicians' lazy friends. It is conducted solely on a business basis. Its employes, from superintendent down, are second to none in the city; its workmanship will compare favorably, in any sense, with the output of any other office in Boston, and the very fact that the

office, and whatever was given (if any) was done unsolicited by party managers. Brother McCraith's well-known unionism, in our opinion, hardly warranted the insertion of a clipping from ex-Congressman Barrett's paper, unless the *entente cordiale* has been promulgated lately between them, which I cannot believe.

C. G. W.

THE ADAPTABILITY OF PAPER.

BY THEODORE L. DE VINNE.

EVERY writer is to some extent a critic of paper. He knows the difference between the half-sized and sized, between the hard paper of business and the soft, thick paper of ceremony. He knows that papers are made for different purposes, and that pen and ink and style of writing must also be adapted to the paper and the purpose. When he undertakes to control the printing of a pamphlet or a book, his experience with writing papers does not serve.

He does not consider the mechanical adaptability of paper to types and illustrations when he proposes to put fine wood cuts in outline or half-tone engravings upon dry papers of rough surfaces. He is surprised when told that he is asking for a mechanical impossibility. "Why! I have prints of great delicacy from etchings and line engravings that have been printed on the roughest paper. The hair lines are not thickened, and the perspective and shading are admirably maintained."

By the copperplate process every line that appears black in the print is engraved or etched below the surface of the plate. This engraved line, which may be no deeper than that made by a light scratch of the needle, when filled with ink is transferred unthickened to the paper. To do this the rough paper must have been previously made damp and limp, so that its fibers, when strained under impression, will dip or sag in the channel made by the engraver. As the ink is closely confined to this channel, impression does not thicken the line, no matter how hard the impression may be. Impression is greatest on the surface of the plate; least on the engraved line.

In relief printing the printed line or type is the only part of the surface that receives impression. If this line is exposed, as it is in the pencil scribble of a sketchy wood cut, or in the construction lines of an architectural drawing, it will receive, unless a proper prevention has been taken, as much pressure as the dense types that may surround it. The types may need a pressure of twenty-five pounds to the square inch; the exposed lines may not need one pound to the square inch. If the impression on the engraved line is made as strong as it is on the types, the line will begin to thicken after a dozen impressions. At the end of one thousand impressions it will be thick, muddy and practically worn out. To preserve the delicacy of exposed lines in an illustration, impression must be made unequal. The typographic process is obviously handicapped at the start, and this handicap is increased if a handmade paper is selected.

A sheet of handmade paper, or, indeed, any kind of rough-faced paper, when seen through a magnifying glass, shows a continuous series of elevations and depressions. The surface of a wood cut or process engraving is intended to be as smooth as a plate of polished metal. A sheet of rough-faced paper laid upon it or lightly impressed will touch it only at the top of each of these little elevations. The depressed surface of the paper will not touch the plate at all, and this is precisely the condition in which the paper meets the engraving when it has been coated with ink. If impression is adjusted so as to show delicacy of line, all the hair lines will be broken and crumbly; the middle lines will be mussy; the solid blacks will be gray and spotty. Strengthen the impression so that the lowest depressions in the paper shall meet the engraving, and you will find that the hair lines or delicate lines are three or four times as thick as was



Photo by C. F. Whitmarsh.

WHEN THE BASS BITE.

"faker" or malcontent who wrote to the trade paper quoted being one of the lay-offs at the time mentioned, and through malice would disparage an office whose every employe is a union man from "cellar to attic," warrants no credence to be given to what he may say. If Cadillac will send his address to the Superintendent of Printing, the writer has no doubt but he will be forwarded the report of the Boston office for the past year when published, if he will promise to quote figures and show the savings to the taxpayer and the advantage to the journeyman printer with the same zeal as he did the statement of a discharged employe of that office in your last issue. The philosophy of self-preservation as demonstrated in the past, and as carried on at present by the American master printers, surely warrants a like policy on the part of the journeyman printers in the future. I should be pleased, however, to see the master-printer lion and the journeyman-printer lamb lie down together—the lamb outside of the lion, however.

Now, one word in conclusion in relation to some belated news (?) in Mr. McCraith's column, quoted from the Boston *Evening Record*, touching the "touched" printers of the Boston printing office. Permit me to assure him that the democracy of the men employed there, as individuals, requires no prompting to aid in helping the cause of the party, and that no assessment was levied on any man in that



Half-Tone by Electric City Engraving Co., Buffalo, N. Y.

THE MASTER OF THE HOUNDS.

intended. All the fine work of the engraver has been spoiled.

Half-tone or process cuts are sometimes made by exposure to a screen or mesh of 150 or 200 lines to the square inch. A screen that contains 150 lines to the square inch necessarily has counters or intervals of white between them that are much less than 150 to the square inch, for these lines are not the geometrical lines that have extension and no width; they do have a positive width. It follows that the interval of white space between lines is much less—in many cases not more than one-five-hundredth part of an inch. The counter or the lowest depression in a fine half-tone plate is also about one-five-hundredth part of an inch below the surface. This is the average depth of the fine half-tone plate provided for fine book and magazine work. It cannot be printed properly unless it meets an extremely smooth paper. It is not possible to print half-tones upon rough paper.

What is true of handmade and imitation handmade paper applies, but with diminished force, to ordinary book papers,

and even to many thin calendered book and writing papers. Let anyone examine under an ordinary magnifying glass a sheet of the best ceremonial paper that has been hot pressed or rolled and calendered to the ultimate degree of compactness. Smooth as it may appear to sight and touch, it is full of minute little pits. It can be impressed on ordinary types and ordinary wood cuts, and show their fine lines with great sharpness and delicacy, but it will not show in print to best advantage all of the finest work of the photo-engraver.

To get an absolutely uniform surface, the paper after being made must be coated with a paste of white that fills up all the pits and is finally flattened by means of the calendering roller. It is only the well-made coated paper, with its hard, smooth, semi-metallic surface, that shows no pits below that surface. It is the only paper that perfectly meets at every point of its surface the equally flat surface of the photo-engraved plate. It is consequently the paper best adapted for the reproduction of the printing of photo-engravings and half-tone work, and this is the reason why it is so

largely used, much as it may be disliked by the critical reader.

Fifty years ago the merit of the paper to the reader was largely in its smoothness and glossiness. That paper was best that shone like a polished mirror. It was the rarity and the high price of this polished paper that gave it its attractive qualities. When papermakers discovered a way of putting a high polish on very plain paper at a cost of not more than 2 or 3 cents a pound, polished paper lost its attraction. We now go to the other extreme—the paper that is rough has a higher merit.—*The Bookman*, May, 1897.

THE EMPLOYING PRINTER.

BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

PREPARATIONS FOR THE NEXT ANNUAL CONVENTION OF THE UNITED TYPOTHETÆ.

From New Haven, Connecticut, comes the information that every effort is being made to make the approaching convention of the United Typothetæ of America the banner one in the history of the society. Many attractive features for the entertainment of the delegates are being planned by the local organization, and the indications are that the New Haven convention will be second to none in attendance as well as in the attractiveness of the programme provided. At the last meeting of the Connecticut Typothetæ association, the preliminary steps for making the convention a success were taken by the selection of the following committees:



WILSON H. LEE,
President Connecticut Typothetæ.

Executive Committee.—Wilson H. Lee, chairman; Fred H. Benton, George H. Tuttle, Edward I. Atwater, R. H. Brown, J. M. Emerson, Hon. W. H. Marigold, Col. N. G. Osborn, George M. Adkins, O. A. Dorman, M. E. Chatfield, E. H. Parkhurst, John D. Jackson, F. A. Ryder, W. C. Warren.

Finance Committee.—Wilson H. Lee, chairman; C. S. Morehouse, Hon. Leverett Brainard, Hon. W. H. Marigold, Willis E. Miller, J. M. Emerson, W. C. Warren, John D. Jackson, R. S. Peck, Francis Atwater, E. E. Smith, F. H. Stevens, R. M. Hoggson, George A. Matthews, F. M. Ryder, J. B. Carrington, E. H. Parkhurst, Samuel MacLauchlan, R. H. Brown.

Reception Committee.—Hon. W. H. Marigold, chairman; Hon. John A. Porter, Prof. Henry W. Farnam, Hon. George C. Waldo, Hon. Leverett Brainard, J. M. Emerson, Willis E. Miller, William W. Price, Frederick Plimpton, John D. Jackson, R. S. Peck, O. A. Dorman, S. A. York, M. W. Curtiss, George W. Flint, John Rearden, Julius G. Day, Fred H. Benton, F. M. Ryder, Charles Scholey, L. R. Hammond, M. E. Chatfield, Col. N. G. Osborn, J. E. Dennis, E. E. Smith, R. H. Brown, G. A. Matthews, Col. C. W. Pickett, J. B. Carrington, A. I. Bill, R. H. Gillespie, W. H. Barnard, W. C. Warren, E. C. Geer, F. B. Sheldon, Francis Atwater, G. W. Hills, F. S. Buckingham, W. A. House, Arthur H. Tyrell.

Entertainment Committee.—John D. Jackson, chairman; C. H. Morehouse, Fred H. Benton, George H. Tuttle, John Rearden, F. M. Ryder, S. A. York, Julius G. Day, R. S. Peck, Hon. W. H. Marigold, Wilson H. Lee, W. H. Barnard, E. O. Dorman, Edward I. Atwater, O. A. Dorman, George M. Adkins, F. F. Norman, E. M. Butler, E. W. Baldwin.

Banquet Committee.—Fred H. Benton, chairman; Edward I. Atwater, F. F. Norman, E. M. Butler, Samuel MacLauchlan, O. H. Hall, William W. Price, E. O. Dorman, M. W. Curtis, Wilson H. Lee, P. Wade.

Toast Committee.—Col. N. G. Osborn, chairman; Hon. W. H. Marigold, Hon. Leverett Brainard, Col. C. W. Pickett.

Press Committee.—F. M. Ryder, chairman; Col. N. G. Osborn, Hon. George C. Waldo, G. W. Hills, L. R. Hammond, J. E. Dennis, Jerome B. Lucke.

Printing Committee.—George H. Tuttle, chairman; George M. Adkins, J. W. Hunn, E. A. Robinson, Edward O. Dorman, R. W. MacLauchlan.

Badge Committee.—George M. Adkins, chairman; D. E. Brewer, E. C. Geer, R. M. Hoggson, E. A. Robinson, John H. Taylor, P. F. Stoddard.

Carriage Committee.—M. E. Chatfield, chairman; O. A. Dorman, John H. Taylor, F. S. Buckingham, L. G. Wiley, W. H. Lockwood, John R. Rembert, W. J. Platt, R. W. MacLauchlan, E. W. Baldwin.

Transportation Committee.—Edward I. Atwater, chairman; Edward O. Dorman, M. A. Casey, W. T. Barnum, John R. Rembert, A. S. Bradley, A. S. Barnes.

Souvenir Committee.—W. C. Warren, chairman; George H. Tuttle, W. H. Barnum, Wilson H. Lee, Hon. W. H. Marigold, R. S. Peck.

Auditing Committee.—E. H. Parkhurst, chairman; A. S. Barnes, E. W. Baldwin, M. W. Curtis.

Preceding the meeting, a dinner was served, after which the election of officers of the State society was taken up, with the following result: President, Wilson H. Lee, of New Haven; vice-president, Hon. Leverett Brainard, of Hartford; second vice-president, Hon. W. H. Marigold, of Bridgeport; third vice-president, E. E. Smith, of Meriden. Executive committee—J. M. Emerson, of Ansonia; George H. Tuttle, of New Haven; John D. Jackson, of New Haven; W. H. Barnard, of Hartford; O. Howard Hall, of Bridgeport. Secretary, George M. Adkins, of New Haven. Treasurer, O. A. Dorman, of New Haven. Auditors—E. H. Parkhurst and Samuel MacLauchlan. The Norman Printers Supply Company, the Eagle Printing Company, the Stoddard Engraving Company and C. L. Whaples & Co. were admitted to membership. C. S. Morehouse, the retiring president, whose reelection was prevented by reason of his election to the presidency of the United Society, had been president of the State society since 1886. Wilson H. Lee, chosen as his successor, has served as chairman of the executive committee for a number of years. He was a delegate to the Milwaukee convention, and it was largely through his influence that New Haven secured the honor of entertaining the United Society next October.

INVESTIGATION INTO THE BUREAU OF PRINTING AND ENGRAVING.

The committee appointed last May by Secretary Gage to examine into the affairs of the Bureau of Engraving and Printing has made its report. The committee says:

We are glad to be able to report that in the main we have found the bureau to be in good condition. The administration of the present director has been efficient, and with the exceptions which will be stated, has been economical and satisfactory as far as we have discovered. Discipline, which is a very important matter in an establishment of this sort, has been well maintained. Many more changes have occurred in the personnel of the bureau in the last four years than we think were called for by the requirements of good administration.

The conclusions of the committee are summed up as follows:

First. The F. W. Devoe and C. T. Reynolds companies have enjoyed undue advantage in their dealings with the bureau in the matter of supplying "Treasury-mixed black," "postage stamp red," and "national currency brown."

Second. The methods employed in the bureau for testing samples of dry colors, linseed oil, and perhaps other items, for the purposes of contract, are incomplete and unsatisfactory, and should be perfected before another annual letting of contracts.

Third. The schedules for proposals for annual contracts are in many respects unsatisfactory and should be carefully revised.

The committee will make a separate report in regard to complaints by the Adler Color and Chemical Works, A. B. Ansbacher & Co., H. Kohnstamm & Co., and Harrison Bros. & Co.

The dismissal of Mr. McGill, chief of the binding division, is recommended by the report for the following reasons:

We have evidence that Mr. Crocker, foreman of the gumming department, condemned without just cause one of the employees of the force in his charge to refrain from speaking thirty days, and as a further punishment compelled him to stand in a position removed from his work, in close proximity to a "hot box," which was at a temperature of 110 degrees. The man thus punished was an intelligent colored man and a skilled laborer. Mr. McGill declined to interfere with his foreman's mode of punishment.

A number of violations were reported in the civil service rules. In reference to the bids for ink the committee reported that the charges made that bids have been invited by the director under circumstances which would make it impracticable for more than one house to bid, have been sustained.

A reply is made to this report at length by the director, Claude M. Johnson, in which he sets forth his side of the matter, and pleads economy in excuse for his methods. This again is replied to by the chairman of the committee. The report was ordered printed and referred to the Committee on Printing.

MORE ABOUT GOVERNMENT PRINTING OFFICES.

The past month has brought forth little to encourage the advocates of State printing offices. Despite the assertions of interested parties, level-headed business men and taxpayers with an eye to getting value received for their money decline to be convinced that the State can do its own printing any cheaper or more satisfactorily than can be done when the contracts are let in open competition. 'Tis true, a bill has been introduced in the Michigan legislature for the appropriation of money for the establishment of a State plant, but the bill is hardly likely to become law. The Michigan Press Association, in session at Lansing, adopted strong resolutions against the proposed innovation and will put forth every effort to defeat the measure. As a nonpartisan association, the Michigan newspaper men view with grave suspicion the effort to create an expensive and ponderous political machine.

From San Francisco comes the information that a prominent printing concern of that city has made a formal offer to the governor and the legislature to do the State printing, except the text-books, for \$65,000 per annum, which is \$95,000 less than it has cost the State to do the same work. The firm also offers to "furnish the State text-books at the price they are at present costing the State at the State Printing Office as per published list," and to pay transportation charges besides, making "all revisions that are necessary to bring the text-books up to date without any cost to the State," quality of materials and work to be equal to that of the State office; also to employ none but union labor and eight hours per day and to pay a monthly rental of \$1,000 for the use of the State Printing Office. The San Francisco *Star*, naturally, objects to the acceptance of the proposition, but advances rather a lame defense of the present system. It says:

So far as the statements are correct relative to the cost of the labor under the present system, they simply show that the office has been badly conducted, to subserve the ends of political bosses and their henchmen. If under these circumstances the work costs double the tender of the company referred to, or double what it should cost, it is not to be wondered at. The remedy, however, is not to let the printing by contract (under which, by various well-known means, substantial performance can be evaded), but to limit the appropriation to a reasonable figure, and demand that all the work shall be done at that figure. The State Printer will then be compelled to employ the best help he can get, regardless of politics. If the legislature does not choose to take this course, then the governor should veto extravagant appropriations. The State Printing Office ought to be conducted for far less money than any private concern doing the same work, because it has every facility; and if it is not, the business of the legislators and the governor is to find out why not. If the legislature will not apply the proper remedy (which is obvious), the governor can apply "heroic treatment."

FALSE PROPHETS PUT TO SHAME.

In speaking of the success of the recent move of the master printers of Germany and their employes to unite upon a common scale for universal application, the *Leib-schrift* says:

The latest measures of the German Guild toward the general introduction of their common scale have so far brought about most remarkable results. There were nowhere serious difficulties between employers and journeymen. Simple persuasion has proved sufficient to convert a large number of employers to the principles of the common scale and there is good reason to believe that within the next few weeks many more printing offices will recognize it.

According to the publication of the general office, more than six hundred firms, together with their men, have joined the guild and established thereby uniform wages. Remembering what a noise the opponents of the guild measures have made, the actual results seem all the more gratifying. The pessimistic prophets were all wrong. Neither the employers' nor the journeymen's associations were destroyed. No employing printers were driven into bankruptcy. Policemen and district attorneys did not

find their duties increased. The proposition to engage regiments of apprentices and cheap female help against the strikers simply brought shame upon its promoters. How ridiculous seem the exaggerations of the individualists in the light of actual facts!

We have often taken the pains to show that the guild by no means expects the master printers to do anything which could in any possible way endanger their business interests. What thousands of master printers in small and large places have done is not impossible or dangerous for others to attempt, and therefore it will be insisted upon that all printers who are still outside of the guild shall recognize the common scale.

It is especially necessary for employers not only to join the guild, but also the Employers' Association, upon which it rests, so that the master printers may be enabled to guard their own interests in the guild as well as the journeymen do in theirs. It is observed that in the present, as well as in every former joint movement, every journeyman gained for the common scale also becomes a member of the organization of his class. As, then, the journeymen's union has grown very strong by the present joint movement, it is most desirable also to strengthen the National Employers' Union, and we take occasion to admonish all employers to take an active part in our movement. For it is only by a strong and close organization and active participation of all members of the craft that its common interests in the states and provinces can be properly advocated. To stand aside, to growl, and to complain does no good.

This admonition is also timely in view of the recent attempts of the German publishers to interfere with the printing trades. The *Borsenblatt*, the leading organ of the German publishers, went so far as to publicly threaten the cheap country printers with a withdrawal of their custom in case they should join the guild. But this should not discourage our colleagues in country towns. Through the guild they will get decent prices, decent profits, and, above all, the conviction that the existence of provincial printers does not at all depend on the good will of "cheap" city publishers. The German Publishers' Association, which proceeds more severely against "cut-throat" competition within its own ranks than the guild printers have ever attempted to do, should indeed apply its own maxims to the printers' trade. What is right for the publishers is also right for the printers. That the common scale will not interfere with healthy competition is evident from the clauses which grade the wages according to the size of the different towns in the empire. But that is where the trouble comes in. The opponents of the common scale do not acquaint themselves with its provisions, or read the documents of the General Office. They merely spread vague and suspicious remarks, of which the quoted article of the publishers' journal is a sample.

DICTION AND COMPULSION IN BUSINESS.

Under the above caption Mr. Henry W. Cherouny sends this department another long argument in favor of a closer relationship between the employing printers and the journeymen. Mr. Cherouny, I take it, would not be displeased to see the formation of a committee or board, made up of representatives from the Typothetæ and the printing trades unions (somewhat similar to the German Printers' Guild elsewhere referred to) to regulate matters of common interest. I submit the following extracts from his letter:

Looking backward over two generations of printers in the city of New York, I often ask: Where are the Grays, Wynkoops, Hallenbecks, Alvords, Trows, etc., who built up the printing trade and became generals in the craft after they had learned to obey in regular apprenticeship, seven years well and true? They have passed away, and their sons, educated from the top down, are in most cases but reluctant clerks, who succeeded to the command in the printing trades without having learned the A B C thereof. They, perhaps, possess more school knowledge than their fathers, but they lack those sentiments which constitute the craftsman's pride and bind the master to the laborer. Or, indifferent shareholders have taken the place of the ancient masters by virtue of "natural selection." What are types and presses, apprentices and journeymen to these employers? Merely dividend-making instruments, good to be thrown overboard if by mismanagement they fail to do this. What are trade custom and craftsmen's pride to them? Nothing but antiquated notions, hampering the flow of dividends.

And these two—the sons of the fathers with inclinations beyond the workshop, and the shareholder with an eye on dividends—have appointed a most unhappy set of foremen, who, if they know what is meet and right, lack the power of doing it. They are censured if they expend money for improvements, censured if they give the workmen their dues; but never praised if they succeed in increasing the profits of a place together with the output—because they might then ask for an increase of salary.

As, in the course of years, the control of the printing plants came into the hands of men who knew little about them, but still made money on the traditions of their predecessors, a motley crowd invaded their domain. There came the hustling agents, who could talk every manufacturer to death, until—for mercy's sake—they got their printing at rates that left a commission to the drummer and worn-out type to the printer. There arrived an army of Huns, who live in crowded tenement houses and tread the Gordon in daytime, and lodge rooms in the evening. There hustled along the Messrs. Rush, Push & Overtime, who show what

nervous fidgetiness can do on a hot day on a stubble field. And the whole crowd have ravaged the domain of printedom to such an extent that a whole-souled printer must either leave the trade or cease to be a gentleman in his intercourse with workmen, and drop all notions of class pride in his dealings with the world. No man can nowadays succeed without condescending to the practice of the lowest tricks of virulent competition.

To increase the difficulties of the craft, that *esprit du corps* on which captains of the trade must, under all circumstances, rely for success in large operations has been obliterated from the hearts of the journeymen. In its stead there is a mutinous spirit leading to the formation of trade unions, resisting the compulsion of discipline exerted by the masters

at least our bread and butter!" And I repeat—what the over-wisdom of economists does not see, that is clearly understood by the common folks—namely, that the decline of the whole trade in our land of plenty is due to mismanagement of those who govern its labor and capital. Please stop saying, "Somebody else did it!" That is simply childish!

In consequence of the action of the journeymen, we find the printing trades in a state of confusion. The compulsion of discipline is contrarily wielded by labor and by capital. The unions regulate wages, time of labor, apprenticeship, and the usages of the craft. The employers regulate types, presses, stock, the custom of the trade in relation to society, and fix the prices of printed matter. On the whole, the unions discipline their men very well. The great majority of the employers, however, acting under the idiosyncrasy that liberty requires free sway of competition, manage the prices for printed matter as badly as the productive power of their plants. In regard to types, the maxim of most employers is: "Many kinds and little of each." About cases, etc., and office furniture: "Any old thing will do, if the new faces are only somewhere in the office." So with presses. The common rule for prices is: "Keep the plant agoing; if one job does not pay, another will!" And for brother printers: "The devil take care of the hindmost."

Of course, instead of improving the government of the masters' domain, the employers make war on the unions and arrogantly demand that the journeymen shall reduce their standard of life for the employers' sake. Labor resents and the trade vacillates between war and anarchy. But there is a hopeful feature even in the most distressing aspect of the situation. Neither employers nor journeymen want to abolish business discipline; on the contrary, both parties grope like blind men for the right way to restrain individual members from hurting the craft. The cry is not for more liberty, but for more law.

On this strong trait in the American character we can build up again the shattered ruins of our trade. The employing printers can well afford to extend the hand of friendship to their journeymen. Labor, if not driven to desperation, does not attack vested rights, but merely the assumption of capital that it should have the legal right of exerting exclusively the compulsion of business discipline. Labor does not contend against any statutory law, but merely against the custom of settling the terms of its sale by individual contract. As there is neither a State nor moral law barring labor from changing this hurtful custom, trade unionism may at present be extra legal, but it is certainly not illegal. The philosophy of mankind argues also for labor's endeavors to establish a union contract system by the side of present individual contract system. The American employers, however, who conceive the latter to be the essence of liberty, have nothing but the so-called Manchester economy to stand on, and this rests on very bad philosophy.

So the way of the trade out of its predicament seems plain. The legal status of its ruling powers is equal: Employers have the right to dictate the price of labor, and the unions can do the same; masters can refuse to employ union men, and union men can refuse to work with nonunionists. Capital can dominate in trade government when it has the power, and labor can do the same when their unions are strong enough. In union districts capitalists are subject to union domination, just the same as isolated laborers; and labor cannot escape dictation where there are no unions. Capitalists must accept the prices forced on them by the competition of the worst men in their trade; and workmen must take whatever terms the worst employer may see fit to grant them.

So let the two opposing trade-powers form into one body and exert the compulsion of business discipline by a Common Rule. The very notion that either a master printer or a journeyman could ever "conduct his own business"—that is, decide for himself under what conditions he will work—is a barefaced fallacy, anyway. Behind the estimate and the labor contract of the individual there is always somebody to dictate its terms. The worst printers do this under the present system, and the least respectable members of the craft compel the best ones to follow their course. Let us change this abominable system and give control of our fortunes to the best men in the trade. If a congress of printers declares what is right and meet in the American printing trades, then neither the employers nor the journeymen will dictate, but both will exert the compulsion of discipline, not against each other, but against their common enemy—the unfair competitor. The price of labor is the natural limit of competition.

What have employing printers to say of this idea of Mr. Cherouny's?

NOTES.

UNWISE burglars attempted to rob James Hogan & Co's printing office in St. Louis, Missouri. They got nothing.

LAWTON & BURNAP have commenced suit in Kansas City, Missouri, to test the legality of a "union labor" ordinance.

THE R. H. & B. C. Reeves Company, of Camden, New Jersey, will erect a new three-story building for their printing plant.

OTTO H. HASSELMAN, doing business as the Journal Job Printing Company, Indianapolis, Indiana, recently assigned to D. M. Ramsdell, as trustee.

THE Connecticut Typothete has a committee at work upon the problem of meeting the increased cost of produc-



From collection of H. W. Fay, De Kalb, Ill.

Photo by Rowley.

APPLE BLOSSOMS.

and their officers. Natural selection does no longer stimulate emulation, and self-reliance seems to have been superseded by a sense of reliance on union strength.

What is the meaning of this concentrated revolt of the workmen against the rules of business discipline? The final cause of every organization of good men is to secure the vital conditions of the existence of the people. The State is organized to provide for justice, peace and protection; the Church has the task to secure the means of spiritual existence; the family regulations exist for the sake of propagation and education; and the business organization provides for the means of subsistence. For these high purposes, young and old tacitly submit to the compulsion of discipline. However, when the ruling classes abuse these organizations of the people for selfish ends, when the governments ruin their country, as the ancient régime did with France previous to the great revolution; and when the rulers in business ruin one fair trade after another, so that the "common lot" suffer want, although they toil day and night—then the people refuse to obey and take the lawmaking power into their own hands, and, if necessary, use force against their rulers. Thus speaks the high court of history, and against its sentence there is no appeal. The Creator wills it so.

The American laborers have begun to resist the compulsion exerted by their rulers in business under the same impulse. As Christ advised: "Ye shall know them by their fruits" (Matt. vii. 16), so the printers declare by their rebellious acts: "You, masters, have almost ruined our fair trade in our fair country; you do not know how to govern the printing trades; we shall resist your compulsion as far as is necessary to secure

tion, occasioned by the recent decrease in the hours of the employes. An advance in prices all along the line has been suggested.

THE report that the United States Printing Company is to remove from Cincinnati to Indianapolis is denied by Col. Robert Morgan of that firm.

THE printing plant of the Brethren of Dunkards, valued at \$50,000, with a pay roll of \$1,000, is to be moved from Mount Morris to Elgin, Illinois.

THE J. J. Pastoriza Printing & Lithographing Company, of Houston, Texas, celebrated its nineteenth anniversary with a luncheon tendered to its employes.

FREE HESS, a nonunion printer, has been awarded \$1,200 damages against the San Francisco Typographical Union for being forced out of employment by that organization.

WILLIAM DOXEY, the San Francisco publisher who recently failed in business, has made a settlement with his creditors, and the business will be carried on as before.

THOMAS KNAPP is the new president of the Chicago Typothetæ; Amos Pettibone and A. R. Barnes, vice-presidents; W. F. Hall, secretary; Franz Gindele, treasurer; C. O. Owen, N. B. Barlow, C. F. Blakely, Willis J. Wells and Toby Rubovits, executive committee.

CITY ATTORNEY HEALY, of Minneapolis, when asked for an opinion as to the legality and binding force of a proposed "union label" resolution offered by a member of the Minneapolis board of alderman, said: "The council cannot by a resolution nullify the section of the charter which provides that the contracts shall be let to the lowest bidder. The resolution could not have any greater significance than a mere expression of good will for the Allied Printing Trades Council."

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

THE INTERNATIONAL TYPOGRAPHICAL CONVENTION.

Preparations are well under way for the next convention of the International Typographical Union, which will convene on the second Monday in August of the present year, in the city of Detroit, Michigan. Detroit Typographical Union, No. 18, is already actively and enthusiastically at work arranging a programme of entertainment for its expected guests, which is calculated to excel anything in the line of entertainment ever before bestowed on a visiting convention. The committee in charge of the arrangements consists of Daniel Black, chairman; Robert W. Hamilton, Charles O. Bryce, Thomas Neston, John Carroll, Walter Rist, E. B. Nord, John Madigan, E. B. Welsh and Charles Roepke. The committee has had a number of conferences to discuss plans, and while nothing has yet been definitely decided upon, the tentative programme arranged provides for numerous excursions along the beautiful Detroit river and adjacent lakes, and visits to the famous parks of the City of the Straits; banquets, receptions and side trips to places of interest in and about the convention city. It is the aim of the committee to provide as much entertainment as it is possible to squeeze into the six days of the convention week and still leave sufficient time for the consideration of matters of legislation which will come before the convention, and all arrangements are being made with this end in view. It is probable that the Griswold House, which was the headquarters of the International Printing Pressmen's Union two years ago, will be selected as headquarters of the coming convention.

It is expected that the coming convention will be the largest in the history of the International Typographical Union,

the accessibility of the convention city and the well-known hospitality of her citizens conducing to this end. Not less than five hundred delegates and visitors are expected.

Detroit is at her best in August. Her natural attractions are so abundant that even without the entertainment, which will be furnished by the local committee of arrangements, a vast amount of enjoyment would be assured the visitors. Belle Isle, the famous island park, unsurpassed by any in the country, is in itself a great attraction, while the numerous other places of interest within easy reach of the city have long made Detroit famous as a summer resort and an ideal place for conventions. Last year over fifty gatherings of greater or less importance were held in the metropolis of Michigan, and this year, in addition to the Typographical Union, many important organizations will hold their annual gatherings there. Among the most important are the United Christian Endeavor Society, which is expected to have an attendance aggregating 75,000; the American Federation of Labor, and the Supreme Council of Odd Fellows of the World.

NOTES ON CHICAGO UNION MATTERS.

Never, since it was organized in 1852, has Chicago Typographical Union, No. 16, been placed in such a delicate and trying position as it is today—that is, so far as its relations with the Daily Newspaper Publishers' Association are concerned. This has been brought about by the unfortunate strike or lock-out of the Chicago stereotypers in July, 1898. Few of the members of other trades unions understand its position, and to this day insist that No. 16 is a "scab" organization, because at a special meeting, on the advice of President Prescott, of the International Typographical Union, the members almost unanimously voted to stand by their contract with the Chicago Daily Newspaper Publishers' Association, and returned to work with "scab" stereotypers. President Prescott said: "The stereotypers' strike is undoubtedly illegal, and if Chicago Typographical Union, No. 16, strikes to assist them it will do so against the wish of the International Council, and members of the International Typographical Union who come here to take the places of such strikers will be protected under the law of the International, and they would have a perfect right to do so." Chicago is loyal to the International Typographical Union, and if the International Council had sent Prescott here to say "strike," No. 16 would have undoubtedly obeyed orders—"consistent with their contract relations with the Publishers' Association"; that is, if there could possibly, under the circumstances, be such a thing as "consistency." Matters have become worse rather than better during the last few months, and No. 16 finds itself, under these contract relations, working on boycotted papers, and at the same time being represented and paying per-capita tax to the central bodies that have instituted the boycott, namely, the Allied Printing Trades Council and the Chicago Federation of Labor. But the members of No. 16 appreciate their position, and months ago instructed their conference committee (Messrs. John McParland, A. C. Rice, and Michael Colbert) to use their best endeavors to restore the amicable relations that were enjoyed by the stereotypers previous to the strike. These gentlemen have worked hard, and No. 16 has spared no expense, but the Publishers' Association absolutely refuses to recognize any union in the Allied Printing Trades Council except Typographical Union No. 16. The central bodies have therefore taken matters in their own hands and propose to fight it out.

The contract referred to is signed for four years ending September 19, 1902, and calls for eight hours per day at 50 cents per hour, day, and 55 cents, night; overtime, price and a half.

The Allied Printing Trades Label is making great progress in Chicago. The label committee reports a peculiar incident of recent occurrence. A firm called up headquarters,

saying the label was desired. The committee waited on the president of the firm who said he employed union pressmen and feeders, and that they wanted permission to use the label. He was informed that he could have it if they employed union compositors. "Not without?" he replied. "No, sir." "Then we don't want it." In 1864, the records show, this same gentleman was president of No. 16.

The job branch of the business never was better than it has been for the last month, and the shorter workday has been accepted by all concerned, with the greater percentage of the offices working fifty-four hours a week for \$17:

Chicago Typographical Union, No. 16, has just purchased a new burial lot, of 5,000 square feet, in Elmwood Cemetery (nonsectarian), on the Chicago, Milwaukee & St. Paul Railway. The lot in Rosehill Cemetery, which is fast filling up, was bought in 1866, by Messrs. Brown, Langley and Shea, "a committee appointed to make all necessary arrangements." It is interesting to note that Mr. A. H. Brown is still one of the permanent trustees of the cemetery lots, who is proud of the fact that he has been able to purchase another lot for the union for "cash," which is a little different to the way they were able to do business in the old times. Mr. Brown was president of No. 16 for three years.

The portrait herewith presented to our readers is that of George Thompson, the well-known and efficient recording secretary and organizer of Chicago Union. He has been a member since 1885. From the beginning of his connection



GEORGE THOMPSON.

he took an active part in the union's affairs, being a constant attendant at its meetings and an active participator in its debates. He has served the union in many ways, as chairman of the constitutional committee, as reading clerk and as delegate to a convention of the State Federation of Labor. In 1897 he was elected vice-president, and, at the request of the president, George W. Day, resigned that position to accept temporarily the office of recording secretary and organizer, Organizer Deacon having been appointed superintendent of the Home at Colorado Springs. At the meeting of the union he was almost unanimously elected to fill out the unexpired term of Mr. Deacon. Mr. Thompson was a candidate for reelection, and, so well had he done his work, though opposed by a man who had efficiently served two terms as president, was again elected. He is now working industriously among the book and job offices of the city, and their condition from a union standpoint is the evidence of his faithfulness and ability. The position of organizer for Chicago Union is no sinecure; there is abundance of work for a man who is willing to work, and the salary, \$21, is more than earned by Mr. Thompson, according to all reports. Of himself he says: "I don't believe I have done anything worthy of particular notice except it be getting into jail at Hammond charged with conspiracy over the Conkey affair."

MATTERS IN WASHINGTON, D. C.

Columbia Typographical Union holds the proud distinction of being the only body of organized toilers in the United States that owns and controls its own home, and as it is the present scheme in the commercial and financial world to centralize all great forces, it is not beyond the dream of the promoters of the labor movement to have all the labor forces of the country centralized under one roof here at the seat of government, that legislation may be guarded and promoted for the benefit of the toilers. Typographical Temple is now the home and central office of the American Federation of Labor and the meeting place of numerous local labor organizations,

fraternal societies, and social functions supported by the men and women who toil, and the same object that induced the American Federation of Labor to transfer its headquarters to Washington will soon induce that great body of intelligent workmen, the International Typographical Union, to also remove its central offices to the center of the nation's influence. The Typographical Temple is a handsome and commodious structure, but it is already contemplated that another decade will find it necessary to expand; and as a healthy plant is but the nucleus of the mature tree, so it is expected that the present building is but the nucleus of a noble Temple of Labor, builded in and along with the capital of what is destined to be the greatest nation of earth. The fact that organized labor has won its way to the consideration of the lawmakers of the nation was fully demonstrated the other day when, in the House of Representatives, that veteran legislator and astute politician, General Grosvenor, of Ohio, introduced a bill directing the Public Printer to place the label of the Allied Printing Trades upon Government publications. The following extract from a local paper gives an indication of a widespread sentiment in regard to the subject:

General Grosvenor has introduced a bill in the House which directs the Public Printer to place the label of the Typographical Union and Allied Printing Trades on all publications of the Government. Mr. Grosvenor does not intend to press the bill at this session, but will reintroduce it at the beginning of the next Congress. The bill will then have behind it all the influence of organized labor, and its friends are confident that it will be enacted into law. The Government Printing Office, being thoroughly union, is entitled to use the label, but the Public Printer would not be justified in placing it on Government publications, because if that were done they would then lose their frankable privilege. In previous campaigns both the Republican and Democratic campaign committees have been denied the privilege of putting the label on frankable speeches, under a decision of a former postmaster-general that speeches bearing it could not go through the mails. Some of the labor people throughout the country are raising the question of refusing to answer the syllabi of the Industrial Commission because they do not bear the label. The commission is unable to gratify them, because, under the law, it must have all its printing done in the Government Printing Office.

The present session of Congress created an extraordinary demand for members of the craft at the Government Printing Office. Over one hundred compositors were given temporary employment, their names being taken from the roster of the civil service. This number exhausted the list of local members, and necessitated the Public Printer to ignore, for the first time since its advent, the civil service register. Over one hundred more printers were demanded, and taken from the idle ranks, thus relieving the situation to a considerable extent in this city. These emergency hands have continued to work over their thirty-day appointment, and will probably serve until Congress adjourns. Last year Columbia Union amended its by-laws so as to provide for the annual election in May instead of July, consequently we are at the commencement of an official campaign. The Detroit handicap is proving strong in the number of entries. Those mentioned so far are Messrs. Holmes, Carter, Roberts, Hodes, Stacy, Maddox, Leech, Galbraith, Benzler, Lerch, Babcock, M. M. Smith and Goodrell. At its last meeting No. 101 acted on the appeal of Pittsburg Union for a loan of \$500 to aid in the enforcement of the shorter workday in that city. The proposition was unanimously favored by those present, and the trustees were authorized to comply with No. 7's request. A donation for the same cause was given Lansing (Mich.) Union. The union was anxious to set itself straight on this question, and no better way could be devised than that adopted.

Death assessments are becoming numerous. The past three months have been especially heavy on the sick-benefit fund. During the five weeks just closing we have laid to rest Messrs. Atkinson, Hamilton, Wood, Baltzell and Doherty (Skipper).

William McCabe, at one time publisher of the *New York Union Printer*, and at another of the *Washington Union*

Printer, but now employed in the Government Printing Office, has been quite ill for some time.

LOUISVILLE (KY.) NOTES.

Organizer Higgins received a call from President Donnelly last Friday. He left Saturday morning for Indianapolis, and is now, perhaps, "pouring oil on the troubled waters" of some threatened sister union.

President Binford, the other day, instructed the local board of directors to invite the Courier-Journal jobroom chapel members to a special conference—to consider and to place construction upon portions of the recently adopted book and job scale of prices of No. 10. Things have not been "smooth" in that office for some time.

J. R. Watson, eighty-six years of age, and perhaps the oldest active member of any union under the International Typographical Union jurisdiction, died from heart failure January 29. Mr. Watson had been a member of No. 10 for thirty-five years, and in 1888 represented the union as delegate at the Boston convention. He was at one time assistant auditor of the State of Kentucky.

The recent visit of President Donnelly to Louisville was a pleasant one for the visitor and for those he visited. He attended the February meeting of No. 10, and delivered one of the nicest little speeches we have listened to for many moons. He was given a banquet at the St. Nicholas Hotel, which was largely attended. Mr. Donnelly is much admired by the Falls City typos and operators, and during his visit he made a good impression.

NOTES.

The striking printers of Lima, Ohio, have issued the *Daily Herald*.

MINNEAPOLIS Union is endeavoring to have a union label ordinance passed.

NEW YORK Union has appropriated \$2,500 for next summer's farming venture.

AUSTIN (Tex.) union has reduced the hours on morning papers from seven to six and the machine scale from 14 to 12½ cents per thousand.

THE *Pacific Printer* presents a bright appearance and is filled with interesting matter.

I. N. COLTNIE, the oldest printer in central Illinois, has been elected president of Decatur Union.

THE death of Rev. Myron W. Reed, of Denver, has been received with general regret in labor circles.

THE bookbinders in the Public Library of Cleveland are asking for the wages paid binders in the general trade.

SAMUEL CAMPBELL MEREDITH, Indiana's oldest printer and a veteran newspaper writer, is dying at his home there.

THE election of delegates to the International Typographical Union convention will take place on the third Wednesday in May.

THE New York *Union Printer* is now the *Unionist*, and its editor says: "It was my intention at the start to change the name, so that I

might be in a better position to repudiate the crookedness of the *Union Printer* and the *New York Printer* in the past."

THE United Brethren Publishing House has got into trouble with the several unions over the employment of non-union pressmen.

THE Press Bowling League championship of New York and the Hearst cup have been won by the *Journal* team of the linotype department.

SENATOR LODGE will move to appropriate \$750,000 to begin the construction of a new Government Printing Office. The building is to cost \$2,000,000.

THE Lord Mayor of Liverpool, accompanied by his wife, presided at the recent fourth annual soiree and ball of the Liverpool Typographical Society.

A PROPOSITION to reduce the legal rate of interest from six to five per cent is opposed by the New York Credit Men's Association, before the legislature, as "inimical to the best interests of the borrower." It is to be hoped that the latter will not be killed with kindness.

THE People's Club of books, beer and sociability proposed by Bishop Potter and others for the benefit of workingmen, intended to attract from the saloon, is received with some doubt by labor, it would seem. Those who abstain are naturally opposed and those who indulge are skeptical of greater attraction.

THE Typothetae of New York and the union are coöperating to advantage. The Charles Francis Press, after eight years' estrangement, will be unionized "at the earliest practical moment," according to its manager, and Organizer Terry has received notice from Jennings that his "request to organize the job department of this establishment has been complied with."

A WRITER who has been for years connected with some of the foremost magazines in the country recently wrote to one of New York's printer-farmers: "I wish I had sufficient strength to work on a farm. If I had, nothing could hinder me from trying that way of getting an honest living. Indeed, I have some doubts whether an entirely honest living can be



Photo by J. H. Tarbell, Asheville, N. C.

IN THE HEART OF THE GREAT SMOKY MOUNTAINS.

made otherwise save by manual work, though I must make a few exceptions, as of genuine schoolmasters and true philosophers. The fellows that push pens for a livelihood must most of the time despise themselves and their work."

THE House of Representatives in the sundry civil bill has again declared against the introduction of machinery for plate printing in the Bureau of Engraving and Printing. It has expressly provided that all revenue and postage stamps, as well as money and bonds, which covers nearly all of the engraving and printing that is done for the Government, shall be done by hand work, and not by steam presses.

OXFORD UNIVERSITY (England) is composed of twenty-five different colleges, devoted to divinity, law, arts and science. Now another is established, to be known as Ruskin Hall, as a labor college, in which will be taught the history of the human race, of free institutions, of science and achievement. Special courses will be civil government, the results of science, and existing political and other institutions. The cost of a yearly term is: living, £25; tuition, £6.

THE social clubs for the advancement of labor now established in several cities—such as the Hull House, of Chicago, the University Settlement, of Boston, and the Social Reform Club, of New York—contain many distinguished women. A New York woman recently entertained two hundred working girls at her home. Sarah Bernhardt has a labor play on the continent. Ibsen has said: "An element of aristocracy must be introduced into our social life, of character and of will. That alone can free us. From two groups will this aristocracy come—from the women and our workmen."

NEW YORK UNION's fiftieth anniversary will occur in 1900, and it is suggested that the event be celebrated by a printing exposition at which would be shown printing devices, machinery, type, books, the manufacture of paper, the publishing of a daily newspaper, stereotyping, electrotyping, linotyping, presswork, bookbinding, inkmaking and all matters appertaining to the trade. Old-time methods and antique specimens in comparison with modern would serve to show the immense advance in the art and its influences on civilization, forming an attractive feature to the general public. Craft conventions could also be held in New York during the exposition. The coöperation of the city could be solicited, as well as railroads and business houses. Booths to be rented to those desiring to display their wares. A committee to consider the matter has been appointed by the union, consisting of President James P. Farrell, Nathan Newman (*Journal*), Charles E. Gehring (*Tribune*), John F. Surratt (*Herald*), Claude Stoddard (*Journal*). The project sounds big, but No. 6 has a membership of 5,300 members, comprising much talent in various ways, to say nothing of the organizations grouped under the allied trades.

THE easiest way out is generally accepted toward the solution of any problem. It may not be the best way, however, and it may carry with it greater evils than those it is intended to remedy. So we see the tendency to offset the burden of monopolies by invoking State control, and those who seek public favor are quick to grasp the opportunity offered. But while some headway is made in minor instances, as soon as the movement reaches dangerous proportions—when it directly touches individual and private affairs and property—a revolt will set in, a struggle will commence, with imperialism on one side and liberty on the other. What is the law of the universe? To integrate and again to disintegrate—always change, variety in unity. Any attempt to prevent this—to fix things—must result in revolution, such as we are now passing through, and such as will continue in greater ratio as the condition becomes fixed. Both the atoms in worlds and the individuals in societies must be left free to combine and again to depart. This cannot be when the elements of life are monopolized by either government, corporations or individuals. If society or government

cannot permit of this, so much the worse for it. There can be no unity where the unit is suppressed.

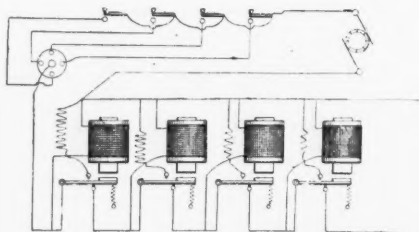
THAT the employe is not the only party to arbitrary methods in the industrial struggle is again exemplified in the following from J. A. Onyun, secretary-treasurer of Illinois State Typographical Union, who writes us from Peoria: "The purchase by the *Herald of the Transcript* and *Evening Times* and their consequent suspension was a serious blow to some of our members. The object was to get a monopoly of the Associated Press franchise and to put up advertising rates. The *Evening Star* is using the Scripps-McRae franchise. The monopoly thinks it can squeeze it out, but the ice is not cold enough and the *Star* is increasing in circulation every day. It is more than twice that of the other papers combined. The 9½-hour law went into force without a hitch, and the coming year we are to have nine hours without reduction. The job scale was \$16.50, now \$16.20, and will remain so under nine hours. The machine scale in book offices is \$18 for eight hours, for evening papers the same, and for morning papers \$20. Peoria Union has levied a 5-cent assessment for twelve weeks to replenish International Typographical Union funds. The membership is large enough to send two delegates to Detroit, but it is likely only one will be sent. W. S. Bush has bought the *Trades and Labor Gazette* and is now sole proprietor. W. S. Timblin, ex-president of Chicago Union, is working on the *Herald*. He thinks of returning to Chicago."

DANIEL D. MOORE, well known throughout the Southwest, and who was a delegate to Syracuse convention, sends an interesting letter from New Orleans, from which we make extracts: "Two seasons of quarantine from yellow fever have made matters bad enough in this city, and taken with the low price of the South's leading staple, cotton, and various other unfortunate conditions, it at times seemed as though we might bid farewell to prosperity, and content ourselves with the worst conditions and the darkest outlook this section has known since its release from the evils of reconstruction. There is now before the people a proposition to levy a two-mill tax to provide for sewerage, drainage and water works. These are the improvements New Orleans has so long needed, the lack of which has so seriously retarded her progress. The proposition is to be voted on in April, and if it pass, the future is bright. It is the chance to make a city of this place, but I have very grave fears that it will not carry for want of public spirit. Our Press Club is quite a prosperous institution, comprising about one hundred newspaper workers and some thirty-five printers, as an active membership, and an associate membership of five hundred professional and business men. We have very cozy quarters, and have been much in the public eye, locally, the past fourteen months. THE INLAND PRINTER is on our free list. It attracts much attention, and I hear many nice things said about it. During Mardi Gras the visiting newspaper men were our guests to the number of four hundred from all sections, two from Havana and five from Mexico, including the prospective candidate for the seat of President Diaz. All the offices in New Orleans employing union printers signed the 9½-hour agreement and the forthcoming nine-hour day, in accordance with the recent International-Typothetae programme. A further agreement was signed not to do work for offices employing nonunionists, which arrangement has been found satisfactory to both parties. The city printing, which for several years has been done by one of the evening papers at 50 cents per square (ten agate lines) was recently let, after spirited bidding by three papers, at 0 per square, one bid of ⅜ of a cent bonus being refused. Some fat goes with it. The Crescent City Jockey Club has a plant on its grand stand at the race track where two union printers and a pressman are employed four months in getting out programmes, cards, etc., for the winter race meeting. The

office of the *German Gazette* (morning) and the *Evening Telegram*, with four Mergenthalers (changeable magazines, German and English combination keyboard), perfecting press, etc., was recently destroyed by fire. Both papers lost plants in the same way two years ago. The *Gazette* has been having much trouble with its force, being unwilling to pay the scale on composition (Franklin). It has been nonunion, though the office was open to members. The *Telegram* has been using a portion of the plant of the *Times-Democrat* since the fire, though it is understood it will shortly put in a cylinder press and type of its own, and will not figure on machines for some time. New Orleans Union, No. 17, is chartered under the laws of the State. A bill was put through last legislature protecting the label. We have a tomb in Greenwood Cemetery that cost \$10,000, of which our membership is pardonably proud. It has engraven upon its rolls the names of more than one hundred printers, many of whom have been prominent in International circles. Our death benefit is \$75, collected by a 50-cent assessment at each death. This is independent of the International benefit of \$60. Members going into other callings are allowed to continue on the roll, and this is found, in turn, quite a help to the union in more ways than one. R. J. French, who was with the New York boys at Syracuse, has been here since December 1, and is doing well. We are really away out of the world down here; little occurs out of the ordinary, and the depression of the last three years does not make news. Yet we hope for better days."

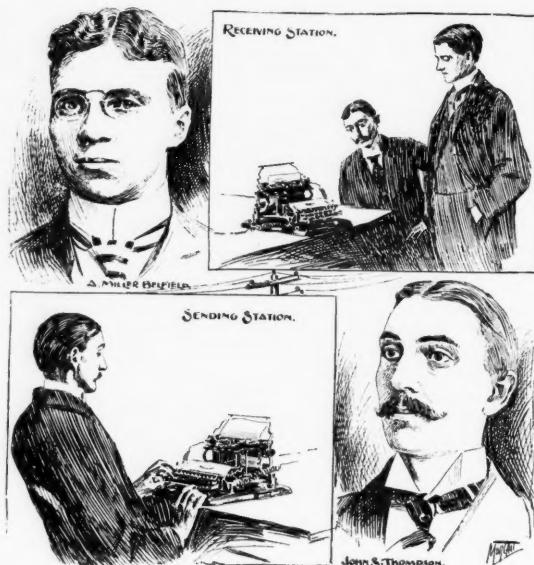
SETTING TYPE BY ELECTRICITY.

WHEN Benjamin Franklin, with a kite and string, drew down electricity from the clouds, he did not imagine it would ever be introduced into the composing room, typesetting machines not having been at that time invented. Another printer, however, has found a way in which to utilize this subtle agent in the composing room, and his apparatus, when connected with the typesetting machine, seems destined to accomplish results in this direction. The diagram shown herewith illustrates the apparatus, patented by John S. Thompson, of Chicago, an expert linotype operator-machinist. It consists of a number of electro-magnets connected in parallel, one magnet being assigned to



each key or lever of the machine keyboard. These magnets are constructed so as to require successively smaller electric currents to energize them, and they also require successively greater periods of time for their energization. Magnets wound with successively smaller wire possess these characteristics. The sending machine is connected with the receiving machine by but one circuit, the depression of the different keys of the sending keyboard developing in the circuit currents of different strengths. If the current so sent over the circuit be insufficient to energize the first and most quickly acting magnets, it will traverse without affecting them, and, energizing the magnet adapted to it, cause it to attract the key lever associated with it, at the same time opening the circuit at a point immediately beyond itself, and thus cut out the slower magnets before they have time to act. The sending keyboard may either be a typesetting machine or

merely a facsimile of its keyboard, and if desirable, two or a dozen or more machines connected with the sending station, all on a single circuit. Thus Associated Press dispatches could be set up in type simultaneously in various cities by one man operating a keyboard in Washington or any other point. Special dispatches and syndicate matter could in like



manner be set up in type in the offices of corresponding newspapers instead of telegraphing or sending the copy otherwise. If that class of typesetting machines which assemble the type in a continuous line, the justification being subsequently done, were used, the matter of differing measures of newspapers would cut no figure; nor, with that or any other style of typesetting machine, would the fact that the various newspapers use different fonts in their offices, for with a fat nonpareil, a normal minion and a lean brevier, for instance, the same matter could be set in varying fonts in the same measure.

Again, if that style of typesetting machine were used which causes, by the depression of the keys, perforations to be made in a continuous strip of paper, this paper being then put into a secondary machine, the matter there being cast into type automatically, the operation becomes still more simplified, there being little more mechanism in these keyboards than in an ordinary typewriter, and the likelihood of its getting out of order at a critical time and thus causing delay, reduced to a minimum. This contingency, in any case, could be provided for by having two or more machines in each office equipped with Mr. Thompson's apparatus, which would in no way interfere with their being used in the ordinary way, and when a breakdown occurs in the receiving machine it could be "shunted" and another thrown into circuit instantly.

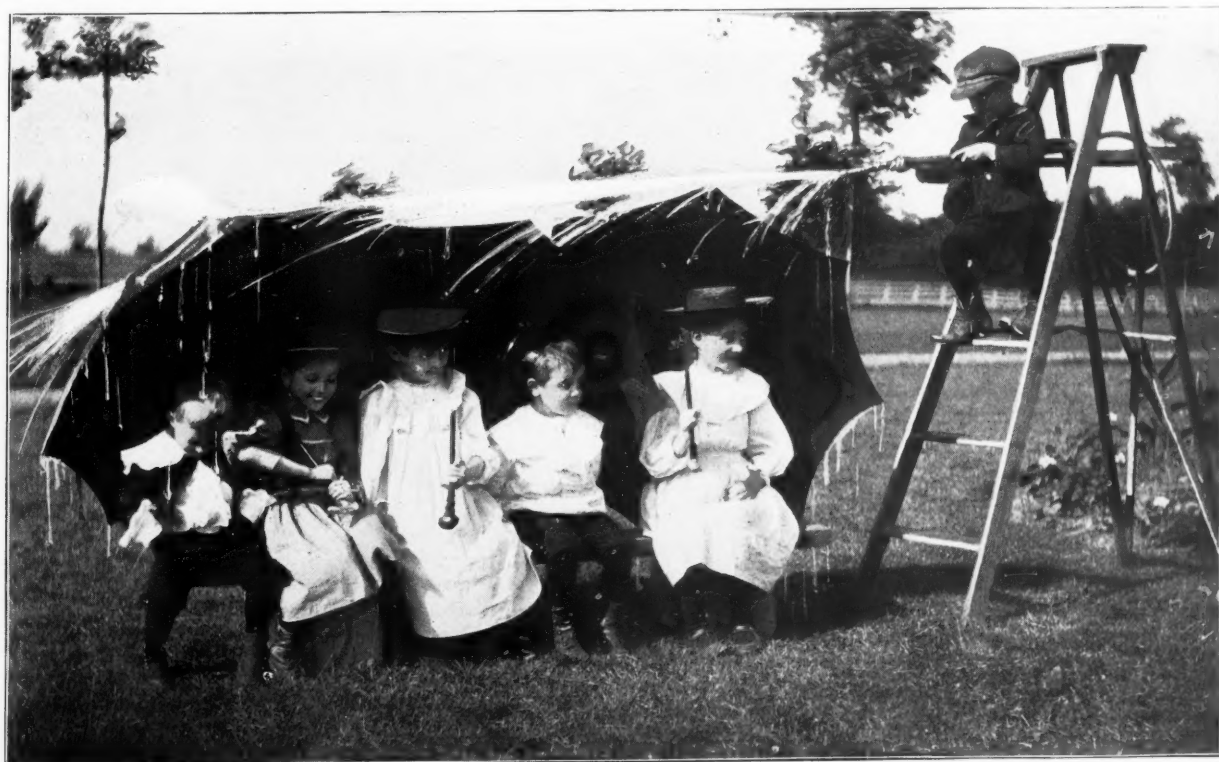
This invention is applicable also to a variety of other uses, and when applied to the typewriter will undoubtedly cause a revolution in the method of transmitting telegraphic messages. In party-line telephony, signaling, annunciators and like devices it will find a field of great usefulness. A. Miller Belfield, a patent attorney and electrical expert, aided Mr. Thompson materially in developing his invention, which is being patented in the principal foreign countries of the world.

"My success is owing to liberality in advertising."—Robert Bonner.



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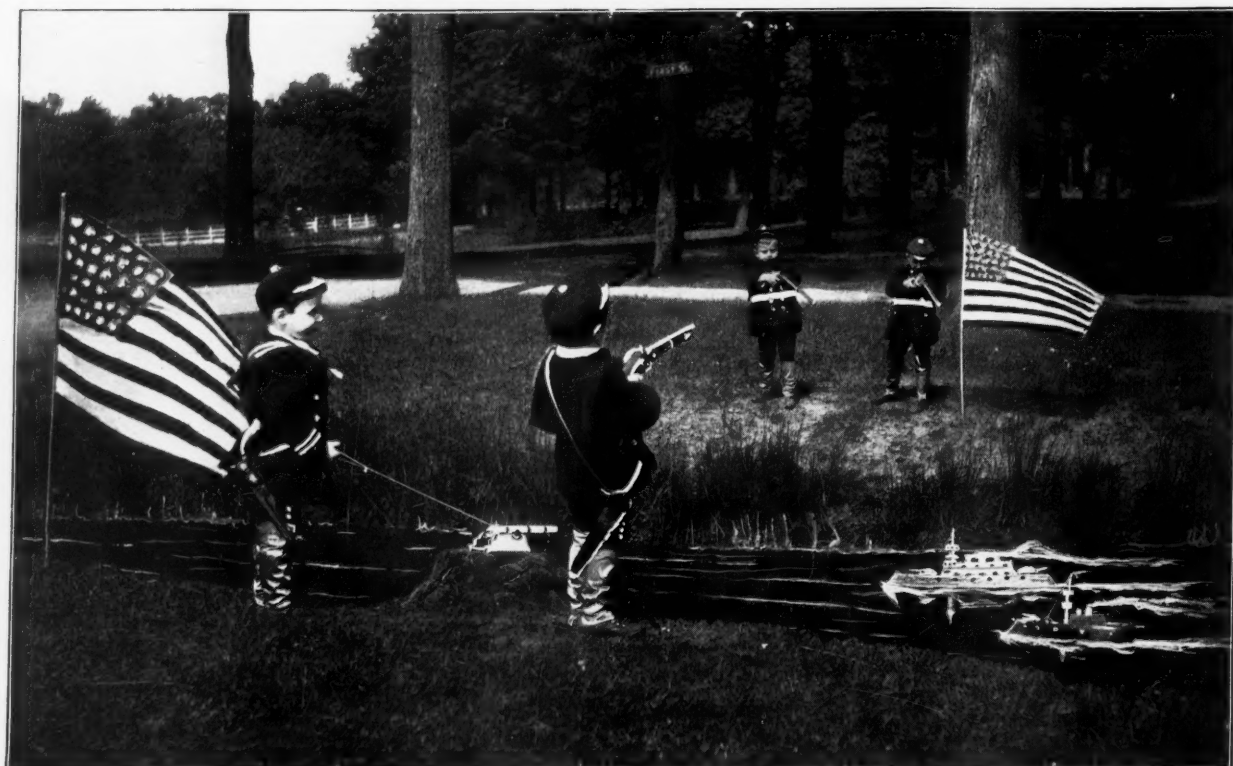
THE STORM.

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CAUGHT ON PICKET DUTY.

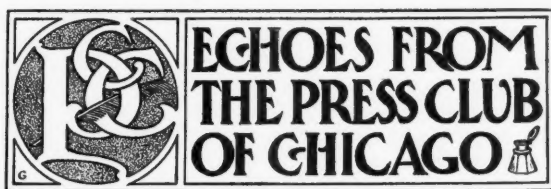
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SHOW YOUR COLORS BEFORE YOU PASS SANDY HOOK!

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BY FREDERICK BOYD STEVENSON.

THERE are some pretty fair chess players up in the Press Club. For instance, there is Hughes. Then there is Henry Lord Gay, who moves the men around the board in about the same way that he plans a suburban residence. Knox takes a hand at the game once in a while, and Donan, the theologian, is one of the best at it. But when Doctor Richardson, an occasional visitor to the club, comes in, the others just naturally fade into the background. Not long ago there was a lively game between two of the most experienced players. After a hard fight the checkmate had come. The players were resting before starting in again. The conversation among the half-dozen spectators turned on some of the great chess tournaments. Nearly everyone had some big yarn to tell. Some one remarked incidentally that he had seen a fine game in the rooms of the Chicago Chess Club.

"Those fellows can't play chess," said the sporting reporter of an afternoon paper, who had just learned the game.

"Oh, I suppose not," said the man who had made the remark. "I suppose you think you can beat them."

"Me?" ejaculated the sporting reporter. "Why, man alive, I've seen a monkey that could beat those ducks, let alone me."

"You're the only monkey I ever saw play chess," said the other man.

"Now, don't get funny," rejoined the sporting reporter. "I know a monkey that did play chess, and he played a rattling good game at that."

"Come off," said the man who had won the last game.

"That's right," said the sporting reporter. "He was a crackerjack. Why, gentlemen, that monk could play chess better than the best chess player of America, whoever he may be. I know that is straight, for I know the man who owned the monkey. Just to prove to you that it is all right, I'll tell you something that animal did. The man who owned this monk was a great chess player himself—one of the finest in the world, in fact. He was so fine that he had cleaned out everyone in the country and couldn't get anyone to play with him except he gave them enormous odds. It got so he'd play them with a couple of pawns, and then he'd be half asleep and still beat them. He'd play blindfolded or any old way you wanted him to, but he'd beat you cocksure. Well, as I was saying, he couldn't get anybody to play with him, and he was getting dead anxious for a game, when one morning in comes a challenge from some fellow from a foreign country for the championship of the world. Mr. Chess Player was nearly tickled to death. So he brought out his old ivories and he had them polished up as nice as you please, and he had the old chess board oiled so it was —"

"Hold on there!" interrupted a member; "I knew you didn't know anything about chess. That won't do. Oiling a chess board! Well, you're a peach."

"Perhaps somebody's smart, and perhaps somebody isn't," continued the sporting reporter, undaunted. "I want to tell you right now that these champions that know how to spiel chess that is chess always oil the chess board. Sure thing they do. I guess, Mr. Goodplayer, you never saw a bang-up tournament or you'd not make such a crack as that. Say, if you'd ever seen this old fellow that I'm talking about play chess you wouldn't wonder why they greased the board.

Why, man, he'd move like lightning, and I've seen him many's and many's the time, in just a little social game—not a tourney, mind you—burn up two or three boards that weren't greased. Not grease the boards! Say, I guess I come pretty near knowing what I'm talking about. Well, as I was saying, Mr. Chess Man was tickled at the chance of skinning some one, and he had heard that this foreign duck was way up, so he expected to have a great deal of sport, because, you see, he had got awfully tired playing with dubs that couldn't play.

"Well, sir, old Mr. Foreigner came over all right and the very first thing they did was to get to work. It took exactly three-quarters of a minute for the old fellow I'm talking about to skin Mr. Foreigner. That seemed kind of funny, too, but the old fellow thought there might be some mistake somewhere so they went at it again. This time it only took half a minute to skin the foreign man, as the champion had got on to his game. Well, sir, when the old fellow came to think what a soft mark this foreigner was—this chap who had come over 3,000 miles to be skinned two games in a minute and a quarter, he got so disgusted that he just said:

"Say, you can't play chess. Say, I've got a monkey that can beat you."

"Now, old Mr. Foreigner felt pretty sore anyhow and this made him hot under the collar. So he says:

"A monkey beat me! Well, I guess not."

"I guess yes," says the old fellow.

"I bet you," says the foreigner, pulling out a hatful of florins—I think they were florins, but I'm not quite sure. Anyway they were the good old rhino, and the old fellow called him too quick. Then the old man brought in the monkey—this monk I was telling you about—and so help me Moses, gentlemen, there was played a wonderful game of chess. But, say, it took that monk only three seconds to checkmate Mr. Foreign Man. This time the foreigner was as hot as a Turkish bath, and he hauled off and swatted the monkey one side of the jaw.

"Chip-chip!" shrieks monk, and he shins up a bookcase.

"Then Mr. Foreigner feels kind of ashamed of himself and he offers to beg the monkey's pardon and play another game to get even.

"Well, I don't know about that," says the old fellow, "I am afraid you hurt the monkey pretty bad, but I'll see what I can do."

"So after a long while he coaxed the monkey down and the two chess players put up another hatful of stuff. Old monk was rather slow, though, in coming up to the scratch and he was mighty suspicious of Mr. Foreign Man. When monk finally got down he sat clear on the edge of the chair, and he kept squinting out of the corner of his eyes at Mr. Foreigner. Then game was called. Now, I'm giving it to you straight, gentlemen. In one sixteenth of a second after the game was called that monk gave an unearthly screech and just flew up the bookcase.

"What's the matter with him? I never touched him," says the foreigner, using a horrible foreign oath.

"Why, he has got you beat in nineteen moves," says the old fellow, pouring the second hatful of yellow boys into his kick."

One of the picturesque members of the Press Club is a full blood Apache named Montezuma. He was brought to Chicago when he was only eight years old and he has lived here ever since. He is a practicing physician and I understand has achieved considerable success in his profession. At one of the recent receptions Montezuma was present and was called on for a speech. On the east wall of the parlor hangs a beautiful painting of an Indian boy with bow and arrow aiming at an eagle that soars above him. The picture is called "The Eagle's Last Flight." For a number of years it hung in the Metropolitan Museum of Art in New York and

was finally presented to the Press Club. Montezuma posed as the Indian boy in the painting. When he arose to speak he stood directly in front of the picture and the resemblance was noticeable. The face was the same face of the boy so cleverly depicted by the artist.

Montezuma does not speak very clear English, but he told his story well in his own way, nevertheless. He was bought from his tribe for \$25, and when he came to the white man's country it was a long time before he was rid of the wild desire to be back again in the woods with his people.

"And why did you not run away?" asked a guest.

"Ah, it was the three meals a day that held me," said Montezuma, and he showed his white teeth.

Just before he closed he pointed to the painting—life size and natural—and he said:

"The artist he tell me 'Hit it! Hit it!' and I get excited and I try, oh, so hard, for I think I see the eagle there. 'Hit it! Hit it!' he say.

"And so all through life," he added, and he lowered his voice, "I try to hit it."

How many of us up here in the Press Club heed the admonition like this wild Indian boy, and in life strive to hit the object at which we aim?



"I see G. Percy English has joined the club, said a newcomer, more for the sake of chipping in the conversation than anything else.

"Who in the name of Teck is G. Percy English?" asked the member with red whiskers.

Nobody seemed to know. Finally a man way over in a corner whose head was bent low with age, said:

"Why, man alive, he means Johnnie English. Nobody but the man who baptized him would know who was G. Percy English, and I doubt if even he would know by this time. G. Percy English! Say, that gives me the fan tods."

And the old man got up and wobbled out.

"I will never forget the time Johnnie got his name," said another one of the old boys. He was only a youngster, and had got a place on the city staff of the *Tribune*. Sam Mediil sized him up and said:

"What's your name?"

"Gustavus Percival English," replied the youth.

"Lord!" said Sam, "we can't stand that. We'll call you Johnnie."

"And Johnnie it's been from that day to this."

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XV.—EDWARD RUTHVEN.

THE oldest, and in many respects the best, designer and engraver of type in America, Edward Ruthven, is still living at the age of eighty-eight years in Philadelphia. Mr. Ruthven is a Scotchman, and was born in that country December 31, 1811. The first authentic mention of him is by Alexander Kay, who says he came to Edinburgh in the summer of 1843, and visiting the shop of Mr. Kay's employers, who were manufacturers of bookbinders' tools and stamps, exhibited some of his work, which was of such excellent character that he was at once given employment. He had not been long in the place before his employers and fellow-workmen recognized in him a man of rare genius, and his dexterity in handling the graver surpassed anything they had seen. He did not seem to be aware of his own ability, nor did he think much about remuneration or reward, his intense enthusiasm for the work excluding all other considerations. Mr. Kay thinks he did not possess the creative ability in any marked degree, but when given the faintest hint of what was wanted on a single letter, he had the happy faculty of creating the whole alphabet from the slender

beginning with a beauty, harmony and uniformity which was pleasing to all who were capable of judging. Mr. Ruthven continued in Edinburgh for about a year, and during that time he endeared himself to his associates by his uniformly kindly disposition. He then returned to London, where he continued until he was engaged by Lawrence Johnson, of Philadelphia. It was in 1846 he came to America, and from that time forward he gave his time entirely to designing and engraving type faces, first on steel and later on metal for electrotyping the matrices. At the time Mr. Ruthven began his connection with the Johnson foundry he was probably the only cutter in steel in America then actively engaged. Shortly afterward he conceived the idea of electrotyping matrices, and he was probably the originator of this method of making matrices. After he began cutting type on soft metal he employed as many as twelve apprentices at one time, but of all this number but two were considered skillful, the late W. W. Jackson reaching the highest degree.



EDWARD RUTHVEN.

Mr. Ruthven worked most of the time from 1846 to 1888 for the Johnson foundry, though for a time he cut for the Bruce foundry, of New York. During this long period he produced some of the very best ornamental faces brought out by these two foundries, both of which were long famous for the wonderful variety and beauty of design of their productions. If the reader has the good fortune to possess the large quarto specimen book of the Bruce Type Foundry, and will refer to Ornamented No. 1,083, he will there see one of Mr. Ruthven's achievements, designed and cut when he was in his seventy-fourth year. If examined under a glass it will be found of perfect regularity, and it is safe to say it could hardly be excelled by one in the prime of life.

It has not been possible to get even an approximately complete list of faces cut by Mr. Ruthven, but a few only will attest his skill. One of the first things cut on his arrival was the two-line small pica Card Text for the Johnson Foundry. This was followed by other sizes in the series, and later by Title Text, Title Text Open, Title Text Open No. 3, Sloping Black, Sloping Black Shaded, Celtic Shaded, Celtic Single Shaded, Monumental, besides many borders and ornaments. Probably the series of graceful and ever popular Spencerian Scripts were the most noted single achievement. This was made in four sizes, from two-line brevier to double paragon in condensed and more extended faces and one face only in five-line pica. For the past ten years he has been employed most of the time by the Keystone Type Foundry, during the time producing nearly all the borders and new styles brought out by that foundry. One of his latest efforts was the Royal Italic cut for the Inland Type Foundry, of St. Louis, which he did when eighty-four years old.

Mr. Ruthven is naturally of a retiring disposition, and it has been impossible to complete the list of faces produced by him. He feels that he is too old to care for notoriety, but the readers of *THE INLAND PRINTER* will be glad to have even an incomplete account of a man who has made them so much his debtor for that which has been so generally useful and attractive. The half-tone illustration accompanying this article was reproduced from a somewhat faded card photograph of Mr. Ruthven taken some years ago.

NOTE.—The writer of this sketch desires to acknowledge his indebtedness for valuable and interesting bits of information about Mr. Ruthven kindly furnished by Theodore L. De Vinne, J. W. Phinney, of the Dickinson Type Foundry, Thomas MacKellar, G. F. Jordan, Carl Schraubstadter, Alexander Kay, Rudolph Gnichwitz, V. B. Munson, Julius Herriet, Sr., and John E. Hanrahan, of Baltimore, all of whom have patiently answered questions.

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ORATION "RELATION BETWEEN GENIUS AND INSANITY" * * * * * H. ORTON
SELECTION "MADLINE" * * * * * EDWARDS
ORATION "NAPOLEON'S ITALIAN CAMPAIGN" * * * * * THOMAS PIERCE
COUNTRY DANCE "WOODLAWN" * * * * * WATSON
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WALTZ "ARTIST'S LIFE" * * * * * ELLIOT

REPORT OF THE PRESIDENT

AND
AWARDING OF DIPLOMAS

MARCH "VALEDICTORY MARCH" * * * * * R. H. PENDLETON
VALEDICTORY * * * * * ROBERT A. WORKMAN
MARCH "THE BELFIELD" * * * * * BEALE

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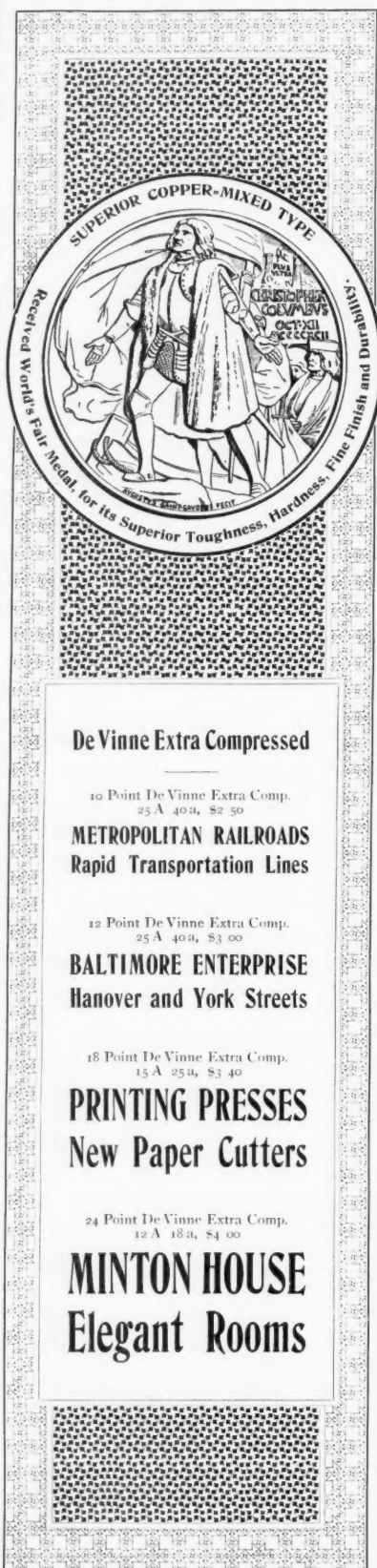
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4 A 5 a

60 Point De Vinne Compressed

\$4 25

MODERN DESIGN Unique

DE VINNE COMPRESSED.

24 A 50 a 6 Point De Vinne Comp. \$2 00

PHILADELPHIA ACCIDENT ASSOCIATION
Certificates can be had by Applying at the Harvard Office
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SUPERIOR COPPER-MIXED TYPE
Is the most Durable Type Made in the world

25 A 40 a 10 Point De Vinne Comp. \$2 50

AMERICAN SOLDIERS HOSPITAL
Hundreds Nurses and Physicians Employed

15 A 25 a 12 Point De Vinne Comp. \$2 75

ORIGINAL TYPE DESIGNS
Ornaments and Artistic Borders

12 A 20 a 14 Point De Vinne Comp. \$3 00

SUMMER RESORTS
Elegant Music and Dancing

4 A 5 a 72 Point De Vinne Compressed \$12 35

TYPE Printers Pride

10 A 15 a

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\$3 25

MUNICIPAL CONVENTIONS
Hundreds Enthusiastic Citizens Present

8 A 12 a

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\$3 50

HANDSOME RESIDENCE
Expensively Decorated Mansion

6 A 10 a

30 Point De Vinne Compressed

\$4 25

OREGON VESSEL
Pride of American Navy

5 A 8 a

36 Point De Vinne Compressed

\$5 00

KENSINGTON
Insurance Solicitors

4 A 6 a

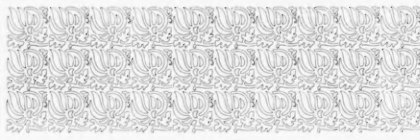
48 Point De Vinne Compressed

\$6 00

PRESSES
Fine Brass Rule

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA,
AND DEALERS IN PRINTING MATERIAL GENERALLY.




20 A 30a 6 Point De Vinne Bold \$2 40

DRAMATIC PERFORMERS
New Southern Plantation Songs
1234567890

15 A 25a 8 Point De Vinne Bold \$2 40

GERMAN COLLEGE
Foreign Medical Institution



8 A 12a 18 Point De Vinne Bold \$3 90

GOOD JOB FACE
Clean Extended Letter

6 A 10a 24 Point De Vinne Bold \$4 50


MYSTERIOUS
Robbers Captured

5 A 8a 30 Point De Vinne Bold \$6 10

DURABLE
Fancy Borders

4 A 5a 60 Point De Vinne Bold \$14 50

DE VINNE Bold Series




15 A 20a 10 Point De Vinne Bold \$2 50

RESTAURANTS
Fresh Business Lunches

12 A 18a 12 Point De Vinne Bold \$2 80

REMODELED
Laconing Building



5 A 8a 36 Point De Vinne Bold \$8 40

PRINTER
Fine Red Ink

4 A 5a 48 Point De Vinne Bold \$11 20

SORT
Cabinets

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA,
AND DEALERS IN PRINTING MATERIAL GENERALLY.

Printers with esthetic tastes will find a large field of usefulness for an old-time letter of the style of the Caslon Text. It is unnecessary, therefore, to waste space in pointing out to them in how many ways it may be of artistic service ¹⁸

Specimen of the Original Caslon Text

36

Early in the Eighteenth Century the text series which we show in this specimen was cut by William Caslon the first, England's most noted type-cutter and founder. It gives us much pleasure to be able to reproduce the genuine face, having secured the sole right to do so from his successors. Imitations of it should be avoided, since we supply the original on Standard Line ¹⁰

The following extract from a letter received by us from H. M. Caslon & Co., the present proprietors of the Caslon Letter-Foundry, proves our claim that we have the original face: "Allow us to congratulate you on being the first and only American foundry to purchase this fine old series. The matrices were struck from punches engraved by the founder of our house. We are aware that imitations have been produced and sold in your country as the original Caslon Blacks, but we have never sold the right to reproduce them to any but ourselves, nor shall we do so. You hold, therefore, the sole right of reproduction in the United States of America." ⁸

Manufactured exclusively by the

Inland Type Foundry
Saint Louis ²⁴

217-219 Pine Street

36-Point, 6a 4A, \$5.00	12-Point, 26a 10A, \$2.80
24-Point, 12a 5A, 3.50	10-Point, 30a 10A, 2.50
18-Point, 16a 8A, 3.20	8-Point, 36a 12A, 2.25

William Caslon the first, born in 1692, at Halesowen in Shropshire, began business life as an engraver of gun-locks and barrels, but quite early drifted into letter-cutting, at which art he soon proved himself to be superior to his contemporaries as well as those who preceded him. The favor with which his work was received led to the founding, in 1720, of the famous Caslon Letter-Foundry, which still exists in London ¹²

Jenson Heavyface

96 Point
3A 4a \$19.00

FONDLED

12 Point
18A 30a \$3.25

**HANDSOME IMPRESSIVE LEADEN
MESSENGERS FOR PRINTERDOM
THOUGHT CONVEYING PURPOSE**

NEW and novel, yet simple and quite
as necessary to Jenson Old Style as
boldface type is to the ordinary romans,
in fact it should have been here long ago

18 Point
12A 20a \$4.00

**DESIGNED FOR WORK
OF THE 1899 STYLES**

And destined to become one of
the most popular faces in our
extensive assortment of types

120 Point
3A 4a \$22.50

DESIGN

24 Point
10A 15a \$4.50

**GRAND SERIES IN
MANY RESPECTS**

**Figures included with
each of the 10 Bodies**

60 Point
4A 5a \$12.25

**UNION
Printing**

72 Point
4A 5a \$17.00

MORE IDEAS

American Type Founders Co.

Jenson Heavyface

96 Point
3A 4a \$19.00

Print Sheets

30 Point
6A 10a \$5.00

FINER WORK
demands beauty
and a simplicity

48 Point
4A 5a \$7.75

DOUBLE
the Money

120 Point
3A 4a \$22.50

Nice Inks

60 Point
4a 5a \$12.25

SHARE
the Rate

36 Point
5A 8a \$5.50

OPENINGS
for the Comp
who decideth

72 Point
4A 5a \$17.00

Crack 35 Heart

Originator and Manufacturer

Specimens of Original Body-type Faces

For a showing of all sizes of these Romans send to nearest Branch

10 POINT OLD STYLE NO. 72—RONALDSON SERIES

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should

Lower-case a to z, 11 ems

10 POINT OLD STYLE NO. 77—BINNY SERIES

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare

Lower-case a to z, 12 ems

10 POINT OLD STYLE NO. 83

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that

Lower-case a to z, 13½ ems

10 POINT OLD STYLE NO. 79—FRANKLIN SERIES

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes

Lower-case a to z, 11½ ems

10 POINT FRENCH OLD STYLE NO. 2

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should

Lower-case a to z, 12½ ems

10 POINT CENTURY ROMAN

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which

Lower-case a to z, 12 ems

10 POINT OLD STYLE NO. 71—CASLON SERIES

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. We hold

Lower-case a to z, 11¼ ems

10 POINT CUSHING

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the

Lower-case a to z, 11¼ ems

10 POINT CUSHING MONOTONE

WHEN, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes

Lower-case a to z, 12¼ ems

10 POINT CUSHING MONOTONE NO. 2

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that

Lower-case a to z, 13½ ems

American Type Founders Company

Originators and Manufacturers of the largest variety of Roman Faces in the world,
some series being complete in sizes from 6 Point to 72 Point

A. D. Farmer & Son Type Founding Co.



72 POINT.

5 a 4 A—\$9 50

Manila Series



18 POINT.

12 a 8 A—\$3 50

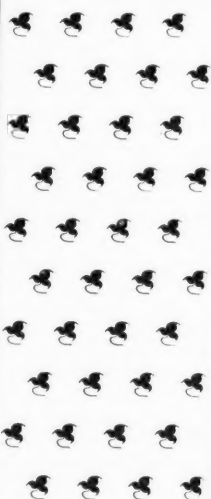
Complete Victory of Admiral Dewey at Manila
Astonishes the world 345

60 POINT.

6 a 4 A—\$8 00

Amended

Not in the
Type Trust



30 POINT

8 a 5 A—\$4 50

Rules for Refractory Filipinos
Established

42 POINT

6 a 4 A—\$9 00

Spaniards Defeated 1898

63 & 65 Beekman St., New York.

ESTABLISHED 1804.

BRANCHES:—CHICAGO, DETROIT, SAN FRANCISCO.

F. W. GOUDY, "STUDENT OF LETTERING."



WE are able this month to show to the readers of THE INLAND PRINTER a portrait of Mr. F. W. Goudy, whose work has frequently appeared in our columns. Mr. Goudy does not claim to be a designer, but asserts that he is merely "a student of lettering." He feels that appropriate lettering, properly placed, is usually as effective as an elaborate design. His drawings are mostly for the use of the printer, with whose requirements he is familiar, having at one time conducted a little printshop in Chicago. Most of his designing has been for type foundries in Boston, Chicago and St. Louis, for whom he has made initials, borders, ornaments and new type faces. His initial letters, one or two of which are shown in this connection, are usually of the bold, virile variety, and his letters are usually clean, clear-cut romans, with a preference for caps rather than for lower case, depending for effect upon the proportion and the spacing of his letters and not upon bizarre shapes and curly-cues. His designs are generally dynamic in form, Gothic in character, with a fondness for Celtic interlacing, and not without feeling. He seems to be developing a style of his own which, while rather cold and severe at first, is becoming decidedly warmer.

Taking up design less than three years ago, and devoting odd minutes after hours, he has accomplished some really meritorious work, and it is a matter of especial pride to him that it has gone into the hands of good people. He has never done any work to which he has not devoted his best efforts. Mr. Goudy's designs are painstaking, original in execution, worked out after careful study of the requirements of the subject, and with much patience, frequently making sketch after sketch before he is satisfied. His latest successful design was for Mr. Mosher, the Maine publisher, for a dainty



F. W. GOUDY.

NOTES AND QUERIES ON LITHOGRAPHY.

CONDUCTED BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

PERFECT HALF-TONE BLACK PLATES IN THE LITHOGRAPHIC METHOD.—W. G. B., Philadelphia, an energetic worker in bringing the half-tone on stone to perfection, wishes to know about the sample proofs of some half-tone



IMPRINT BY F. W. GOUDY.

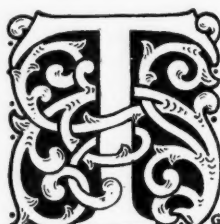


MONOGRAM BY F. W. GOUDY.

work sent to me by himself. *Answer.*—The proofs are all that can be desired, but there being no positive high light anywhere on the work, I would suggest that a few white effects might be scraped out on the light garments of the Colonial soldiers.

ROUGH GRAIN ON ZINC PLATES FOR TYPE PRESS PRINTING.—S. S. & Co., Camden, New Jersey, write: "I have tried different graining methods to obtain a coarse grain on zinc for the purpose of making grains which will show a great variety of textures, but it seems impossible, and I am ready to give up unless I can obtain a ray of hope from you." *Answer.*—Zinc is too soft to produce a very coarse grain, such as we can obtain on stone, and even if you could, the surface thus obtained would not yield you smooth edges and deep solids on the printing press. The best advice I could give you in the matter would be, to grain glass plates (the brittle nature of that plate will admit of any kind of rough grain), then draw your work on the glass, make a negative, and after that coat a zinc plate with albumen or sensitive asphaltum, and expose and etch, in the usual way, as line work.

WILL THE DISSEMINATION OF TRADE SECRETS ADVANCE OR DESTROY A TRADE OR PROFESSION?—Several communications by persons who hold authoritative positions in the trade will not be answered in these columns on the ground that the questions propounded in their letters are not the right

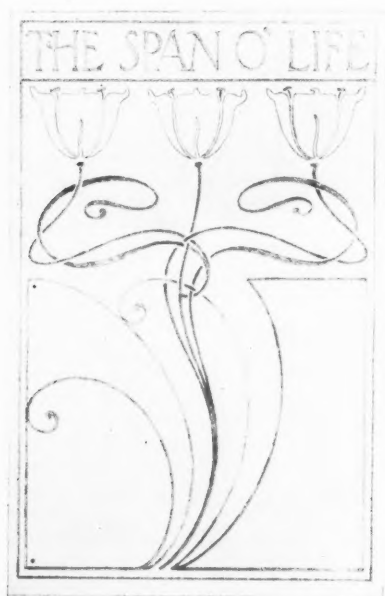


INITIAL DESIGNS BY F. W. GOUDY.

new edition of the "Rubaiyat," which is to appear later. This month's headings and initial are from his hand, and carry out his idea that an effective design does not have to be highly elaborate. In type he has designed the "Came-lot" old style, cast in Boston, and recently used in the pamphlet, "Kellogg's Lists," sent out by the A. N. Kellogg Newspaper Company.

subjects for a technical journal of THE INLAND PRINTER class. Some of our highly respected correspondents would restrain the efforts of THE INLAND PRINTER in distributing "trade secrets" and "technical knowledge" in this department. The plea that "too much trade information hurts the full-fledged artisan, who has a right to the proceeds of his knowledge" can be fully met with the query: What will

become of a trade or profession if the so-called secrets are buried with the master when he is called off to everlasting rest? We would rather meet the rays of the sun, if up in the



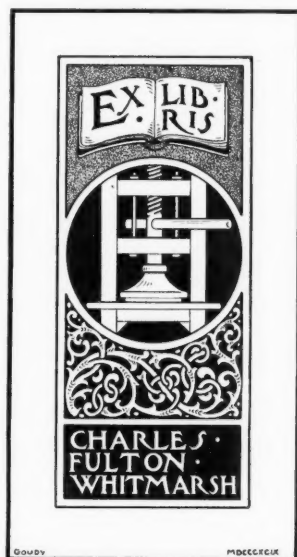
BOOK COVER DESIGN BY F. W. GOUDY.
From pencil sketch (never before shown).

90s, than worship a flickering candle stuck under a bushel and kept constantly in the cellar of your dwelling.

IMPROVED GLAZED, TYPE-TO-STONE TRANSFER PAPER.—W. G. B., Philadelphia, Pennsylvania, writes: "I received the transfer paper sent by R. F., Glasgow, Scotland, for type-to-stone transfers, and find it is but a poor kind of

photo-lithographic paper, *unsensitized*. We have tried this paper, and found that it gives fair results, but better still when the paper is immersed in a dish of clean water until flexible. Then it is squeegeed down on a waxed or talcum-powdered surface such as glass or ferro-type tin. When dry it is stripped off. This, I think, is the best surface for type impression. Our photo-lithographic paper comes from Prague, and is made by Husnick."

Answer.—I have had a firm in New York try this glass stripped paper, and the result was eminently satisfactory. On the other hand, many firms who have tried



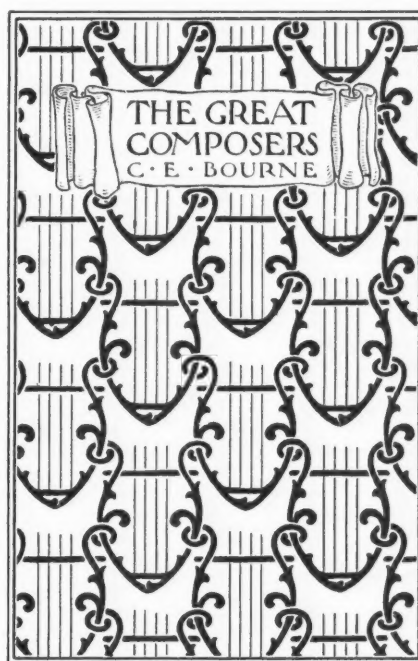
BOOK-PLATE DESIGN BY F. W. GOUDY.

using simply 80-pound coated paper, seem to think that there is nothing better than the latter for transferring type for lithographic process.

IRREGULAR CURVES FOR SIDES OF SHIPS.—P. N., Chicago, Illinois, writes: "I have a steamboat to draw on stone

from a photograph. The sides of the ship have many parallel lines, about twenty inches long. To do this with the curves I have at hand will never produce a satisfactory job. Cannot I get any curve like it? Could you advise me what to do?" *Answer*.—The matter is extremely simple. Get a piece of very thick but perfectly flat gelatin, lay this on your photograph and engrave, with the curves at your command, with the greatest amount of pains, *one* of the lines of the curve; then with a fine pair of shears cut upon this very line, with most painstaking exactness. After that fasten the curve so obtained between two rulers so as to hold the gelatin stiff, and work a piece of fine emery paper, fastened upon a piece of wood or cardboard, over the edge, until all irregularities are removed. Finally, lay the curve over your photograph and test its accuracy. Any defects which still exist must be obliterated by the sand or emery paper.

HALF-TONE THREE-COLOR WORK ON STONE.—W. G. B., Philadelphia, Pennsylvania, sends us a proof of three-color work on stone, taken from French chromo, and desires criti-



BOOK COVER DESIGN BY F. W. GOUDY.

cism of same in THE INLAND PRINTER. *Answer*.—The result you obtained is among the best so far made, considering the extremely difficult task you had set yourself by choosing for your experimental work a subject so exquisitely dainty as that chromo of "Messengers' Encounter with the Parrot." The very mild, subdued, buff tints interweaving all the light parts of the picture are almost impossible to obtain by three colors only, especially on stone where we cannot, up to the present time, use aniline colors as freely as they use them in the type press. Besides, the necessity of using water for damping the stone is another drawback, which interferes to a considerable extent with the brilliancy and power of colors from stone. So taking these matters into consideration, and the fact that you are just beginning to experiment in this line of work, I can pronounce the proof you sent me as a superb reproduction in three colors of a *twelve-color lithographic art plate*. In dwelling on the above mentioned drawbacks of lithographic-process work, I would further explain, on the other hand, that the lithographic process affords the most simple method for obtaining soft

gradations, rich shadows, solids, and sharp high lights, with the least amount of labor, and I can say confidently, that factors are now at work, and will soon be made public, that will completely overcome those deficiencies of brilliancy in color, which will then make process work the most easily executed, and most conveniently printed color work in existence.

DECALCOMANIA PRINTING FOR CERAMIC DECORATION.—A. H. D., Pittsburg, Pennsylvania, would like to know how to coat paper and mix ink for decalcomania printing. *Answer.*—A coating of gelatin upon a good paper is followed by a coating of starch, glycerin and gum arabic mixed together. The color is composed of various substances. As you did not state for what purpose the ink should serve, I conclude that it is for ceramics. These colors must be such



TRAUMEREL. Photo by C. F. Whitmarsh.

that they will fuse under heat; being mostly crystalline powders, mixed with the usual medium, which evaporates, leaving the color firmly imbedded in the potters' glaze. The method is: After the prints are made on the aforesaid paper, the same is laid, printed face up, in water. This results in the separation of paper from gelatin, the paper falling to the bottom, the film, with printing on, floating on top. It is then carefully laid over the surface to be decorated and pressed, and manipulated into all possible grooves and crevices. This film will burn up when the decorated object is placed in the oven, leaving the mineral body of the ink to amalgamate with the salt. Decalcomania are also produced by ordinary colors (printed upon the above paper in a reverse order from that which is usual in lithographing on paper), and after being transferred to their proper surfaces are covered with a durable lacquer or varnish.

BOOKS FOR DECORATIVE ILLUSTRATORS, AND HOW TO ENRICH AND INVIGORATE THE MIND IN THE PURSUIT OF ART.—A subscriber writes: "Would you kindly suggest, in your department—which, as I notice, is guided by artistic thought—what books, in your opinion, would be best for a young designer to read who is aspiring to become a general decorative illustrator." *Answer.*—Although you do not mention what particular line of "decorative illustration" you wish to follow, I will assume that by "general" it is intended to mean an illustrator of books, as well as of general artistic advertising matter, as it is prevalent nowadays in the various commercial and industrial fields. The general knowledge of the designer should, therefore, be largely built (of course, after he has mastered many of the details of art technic) upon *history*—first the history of this country back to the earliest settlers, its historical incidents, costumes, commerce,

decorations, etc.; then, following this further, the history of the nation preceding, back to ancient history. If the student is an ambitious designer and intends to make progress as an art student, he should read biographies of great artists and have reproductions of their works to refer to. Works on decoration are to be *studied*, not copied; and the general taste of the time must be taken heed of, which can best be followed in the current literature of our day, such as the *Century*, *Harper's*, and other magazines. Besides, of course, it stand to reason that a sufficient amount of ready reference books should be at hand, and that such specimens of the designer's art as appeal to the special taste of the individual be kept classified in "portfolios" for immediate reference. Regarding the matter of portfolios, made up of the various subjects that an artistic illustrator collects as he follows his pursuit, I would most emphatically dwell upon the benefits which can be derived therefrom if a person follows designing in a *general* way. It must be admitted, I think, that no person can produce extraordinarily good work unless he can devote himself to a particular specialty; in that case, the material collected becomes simple in classification. But if a person is required every day to meet different demands upon his talents, as asked by the business and advertising world—is today called upon to draw animals, tomorrow an antique scene, a mythological or allegorical figure, an ornament of a particular order, a flower, letter, trade-mark or emblem—then it becomes necessary to guide the mind deliberately into the atmosphere under which it must breathe for a time before it can become pregnant with the fruit that it is desired to bear. A judiciously arranged portfolio contains all the material that can be gathered up pertaining to a certain line of thought. When I began collecting, some twenty years ago, I kept all loose pictures in piles on the floor of my room. There was one containing all the human figures, another the animals, another flowers, another ornaments, and so on. It was a very primitive way, and the tedious hunt for a certain example of the work of a great artist was often given up and the design gone on with without the edifying influence which the example would have had, not so much for the purpose of direct copying, as for educational, developing and refining principles. Gradually, as my collection of samples enlarged, I began to subdivide all matter, and will give here only an instance how the work ought to be and can be done if persistently adhered to. The classification of "figures," for instance, ran as follows: "Costumes," in its various subdivisions; "Nude": classic, antique, statuary, allegorical, decorative, anatomical; then "Children," in subdivisions, as babies, cupids, elves, dwarfs, brownies, gnomes; "Nationalities," subdivided in Indian, the Negro; "National" and "International Portraits"; ideal heads of men and women; "Expression": silhouette, outline; "Poster Figures," ideal figures, attitudes; "Poses"; "Dramatic": poverty, charity, etc.; "Games": athletes and sport in its various subdivisions; "Trades and Occupations," in their various subdivisions; "Groups," "Human Ornament," "Arms and Armor," and so on to "War," "Riot," "Religion," "Manufacturing Scenes," "Marine Life," classifying every conceivable distinction, and entering the same in alphabetical order in an indexed book, so that often when at a loss to obtain an idea for a certain purpose the simple reference to the *index* alone led the mind to a suitable subject, and when the particular portfolio was opened there was disclosed before the eye a wealth and profusion of ideas which had only to be properly held in check so as not to be self-consumed by vividness; everything of note that had ever been painted, drawn or photographed in a particular line had here been treasured, and was opened like a floodgate to carry the mind on to new ideas. Isolated ideas are only stepping stones in the vacancies of disconnected thought; you will be led on by degrees, and from one point of strategy you will reach another.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

See "The Harmonizer" and White's "Multi-Color Chart" under "Estimating Notes, Queries, and Comments."

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. 96 pages; cloth bound, \$1.50.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used.

A RELIEF FOR ELECTRICITY IN PAPER.—A pressman writing us from a cold spot in Ontario, Canada, has this to say: "For the benefit of the craft you may insert under 'Pressroom Queries and Answers' that electricity may be effectually expelled from paper by laying the amount intended for the morrow's printing on a table placed in close proximity to a stove in which a hot fire is kept up. Twenty-four hours of this treatment will be found sufficient for the worst cases. The cause of electricity in paper is frost."

ABOUT BOOK ON MACHINERY AND SPEED AT WHICH WE RUN PRESSES.—W. J. P., of Toronto, Ontario, wants to know if we can inform him where he can procure a book giving descriptive parts of printing machinery, such as spur-wheels, bowls, cam wheels, segments, pinions, eccentrics, etc., also speed at which THE INLAND PRINTER is printed. *Answer.*—We do not know of such a printed work. THE INLAND PRINTER is run at different speeds, the speed being governed by the character of the form on press. An average speed would be about 1,300 per hour.

WANTS TO KNOW EFFECTS OF WASHES.—M. H., of Philadelphia, Pennsylvania, asks: "What effect has turpentine, benzine, coal oil and machine oil on composition rollers made either with glue and molasses or glycerin, when used for black and color work?" *Answer.*—Turpentine, coal oil and machine oil are the least harmful for any kind of rollers—the latter being the safest of all. When rollers are rubbed off with machine oil, and afterward carefully sponged off with a clean sponge or rag and very weak lye (or water sometimes), they are in condition to work well with black and most of the grades of colored inks. Blue and red inks work best when the surface of the roller has become dry, after being thus washed.

VOLUNTEERED REMEDY FOR SLURRING ON C. & P. JOB PRESS.—A correspondent kindly offers the following suggestion: "In one of your recent issues some printer complained that his press—a Chandler & Price, I think—would slur; thought the blanket was not tight, or grippers struck unevenly. I think if he will notice when the impression is on, the two arms, in front of the press, that hold the platen firm when the impression is being taken, do not perform their intended work, for the simple reason that the spring that operates the same has been weakened. Loosen the spring, and then place a couple of iron washers on the rod next the spring, and I believe the slurring will cease."

PRINTING WHITE ON BLACK.—J. D. S., of Meriden, Connecticut, writes on this puzzling subject: "I would feel indebted if you would mention in your columns some way of printing white on black—either directly from ink or by the use of a powder. I have tried white lead, crude oil and balsam of fir; but though an improvement, is far from perfect." *Answer.*—It is possible that such printing may be done some day—that is "perfectly"—but we are not familiar enough with the possibility to communicate the method to our correspondent. It is one of those problems on a par

with perpetual motion. Good white ink can be procured from any of the ink houses whose advertisements are always to be found in these pages. Write them, and tell them what you want.

BELT SLIPS OFF PULLEY.—J. W., of Detroit, Michigan, asks the following question: "Will you please tell me of a remedy for an oil-soaked belt? I have used powdered chalk, dust from the floor, etc., but all to no purpose in cold weather. With a heavy form on, the driving belt will, at times, slip off. It is laced tight as a drum." *Answer.*—We cannot understand why a belt should slip off its pulley if it is laced as you say. Belts usually slip off because they are loose on the pulley, unevenly tightened in the lacing, or the shaft which carries the pulley not being in direct line with the press. Then, again, the face of the pulley may not be suited to the width of the belt. If the circumstances are different, and your belt is really overcharged with oil, then take it down and wash it well with tarcolin or petroleum, into which pour about one-fourth benzine, rubbing off the belt with clean rags after washing. Let the belt dry out before using it again.

ABOUT EMBOSsing, ETC.—"Old Reader," of Hueneme, California, has sent us a small job of three lines made from a steel plate and printed on a steel plate press, regarding which he writes: "Will you kindly inform me about the process used in the inclosed embossing job?" He also adds, "What is the easiest and cheapest way to get up a small job of embossing, where nothing elaborate is wanted?" *Answer.*—Regarding the first question, it will be sufficient to say that the "embossing job" is quite the reverse, it being a simple letter-head, done by the steel-plate process of printing, in which the lettering is engraved into the metal and then filled in with ink, the face of the plate is rubbed off clean, the sheets laid on by hand, and the impressions then taken. It would take up too much space to describe a cheap and easy method for embossing; but if you really desire to learn such a method, we recommend that you procure "Embossing Made Easy," or a similar work, where you may learn the process properly. To be had of The Inland Printer Company.

SOLUTION OF TANNIC ACID AND METHYLATED SPIRITS.—J. H. F., of Auckland, Australia, asks: "Is it advisable to give rollers a coating of tannic acid dissolved in methylated spirits? If so, are there any proportions recommended, and what are the rollers that would be most benefited by the treatment—glue and molasses or patent composition?" *Answer.*—Tannic acid may be quickly dissolved and reduced by water, in small or large proportions. It is an astringent, and is used in tanning hides to preserve them from putrefaction. Methylated spirits (or alcohol) is a product from wood, and is of a volatile and inflammable nature, and is used in a reduced form with tannic acid for the purpose just stated. It is best to reduce the tannin with a small quantity of water, after which add the spirits. The mixture should be of the fluid consistency of ordinary lye. This preparation is specially suited to help absorb the moisture from patent (glycerin) made composition during humid and damp weather in summer, when the rollers will not take nor distribute ink. A coating of this mixture will aid in forming a tougher face to the rollers during such temperatures.

PRINTING HALF-TONES ON WEB PRESSES.—F. W., of Quincy, Illinois, has sent us the following: "It would interest me very much if you would write an article on half-tone work on the web press. I would like to know (after the half-tones are bent and anchored on the plates) whether the blankets are in any way changed, or if an overlay is used on the felt and rubber blanket usually used on newspaper presses?" *Answer.*—Half-tones are usually run on newspaper presses without any special preparation so far as the blankets are concerned. If the half-tone plates are properly mounted on metal bases before being put into the pages of

type, the stereotyped pages will then come out all right if made by a competent stereotyper. Setting the form rollers is the important point in doing good printing from such plates. Where time is allowed—such as on supplements—the press is prepared for a better class of work. In such cases hard packing is used and overlays applied to the make-ready—the machine being slowed up considerably more than when run on the standard newspaper.

OBSTINATE TYPE, INK, ETC.—L. P. Co., of Rockland, Maine, have experienced an old complaint, a description of which reads thus: "We have been experiencing much difficulty of late in printing very heavy-faced type and silhouette cuts, as you will notice on gothic type in inclosed sample [no sample received]. The ink used on this job was Sigmund Ullman's \$2 blue, and we used it clear, mixed with varnish, tarcolin, vaseline and benzine (at different times). Have also tried new and old rollers, and all grades of colored and black inks on similar jobs, but have the same

nearly all the ink reducers in vogue except "Chesapeake Economy Compound," an article resembling vaseline, but much better; a little of this might have helped you out of trouble. Wood type holds paper or cardboard much more firmly than metal type, because it is more porous, absorbs the varnish in inks quicker, and (like leather) it holds more tenaciously when damp than when dry. A coating of shellac on the face of wood type will prevent the absorption of the liquid elements of printing ink.

THE "Estimating Number" of THE INLAND PRINTER must have been a gratifying success, because it was "fat" and well filled with just such material as was to be expected by the publishers and readers. However, in looking over such examples of estimating as appear in this number of the journal, one cannot but be impressed with the singular lack of ability to comprehend what detail should enter into the estimate so that it shall show a correct margin of profit. Then again, there is an apparent "don't know what this and



SUNSET, ALAMEDA BAY, ALAMEDA, CALIFORNIA.

Photo by E. A. Cohen, San Francisco, Cal.

trouble whenever we try to print a silhouette or heavy-faced type. The press used is 12 by 18 Chandler & Price Gordon. Will you also inform us why wood type should pick the coating on this blank more than metal type? We mixed vaseline with the ink, but we were forced to run the job at slowest speed (1,000), and then put on the brake on each impression as the platen started to leave the type, as otherwise the wood type would pull off the coating in patches of about a quarter of an inch across, whereas the metal type did not start the coating at all." *Answer.*—Unless your pressroom is kept up to summer heat, you will be apt to encounter just such trouble as you narrate. The ink was from a good maker, hence there could be little fault to find with it. Perhaps the paper used was weakly coated, so that it would not hold on even if a poor news ink was employed instead of a good blue. Then, again, blue ink cannot be as easily employed as black for rapid printing, no matter how it may be reduced. If you got one thousand impressions per hour from your 12 by 18 press on such work as you describe, you ought to be satisfied. You have, evidently, made use of

that item cost," leaving the "guesser" almost without rudder or compass, as it were, in the boundless sea of business propositions. That Mr. Rafter has entered as a gracious pilot to guide such people is no guarantee that he will be able to accomplish the task, for already the "breakers" are dashing against his well-directed craft. Let us hope they will not engulf him and the craft in utter despair. The humane task of inculcating skilled knowledge into the minds of those who have not the necessary practical experience to absorb it, must be fraught with Christian fortitude to persevere—Mr. Rafter, likely, possesses this essential. Three writers in this number have really struck the keynote to practical estimating; the re-reading of their articles will well repay the reader. These articles are under the following captions: "The Evil of Price-Cutting," by Paul Nathan, a gentleman well qualified to illustrate the subject; "The Fallacy of Fillers," by George H. Benedict, an allied artist, who is familiar with the routine of the printery, and who exemplifies this fact in no uncertain way; the last one of the three articles alluded to—the product of a thorough business

man, who shows his clear-cut versatility in all the various departments covered under the cognomen of **PRINTING**—is entitled "Rules for Winning Success in the Printing Business." Here is a set of rules that should be emblazoned in every printing office of the land, whether large or small; they should be set up as the laws of Moses were, on tables of stone, that they may remind us of the great truth, "That men more often fail in business through *omission* than *commission*."

A FEW QUESTIONS RELATING TO VARNISHING PRINTED LABELS.—L. N., of Sanford, Maine, sends a sample of printed label in three colors over which a gloss varnish has been run. He says: "Please inform me, through 'Press-room Queries and Answers,' how the varnish is applied to the inclosed label; if printed from a plate, what is the proper material for the plate? Is common varnish, such as is used by printers, suitable for the work? How can the varnish be reduced? Can anything be used to hasten the drying of the varnish? What will prevent the varnish from pulling off the surface of the stock?" *Answer.*—The label printers are fully equipped with special machinery for printing and varnishing all such work as the sample sent. After the printed colors become thoroughly dry, the sheets are fed through a varnishing machine. This machine resembles a small drum cylinder press, which has a feed-board, grippers, etc., but no bed or form, the varnish being applied at the front of the cylinder, by means of rollers, or brushes, bearing on the printed sheet and iron cylinder. Of course there is no need of a tympan under these circumstances. The varnish is held in a specially constructed fountain, which feeds only the proper quantity of varnish. As the sheets are delivered on single boards, they are taken into hot drying rooms. The varnish used is entirely different from what is known as printers' varnish. As the varnish is applied differently from printing ink there cannot be any danger of the stock peeling. This varnish is known as body gloss varnish. It can be reduced to suit the paper used.

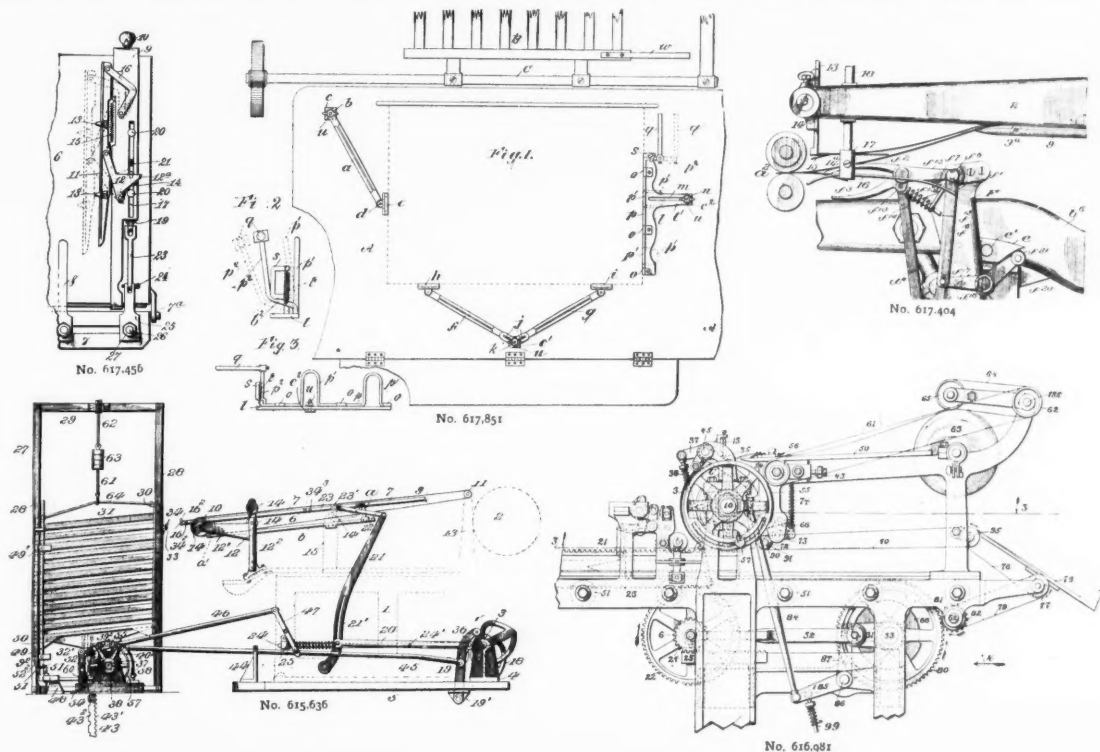
PRINTING CARDS, ETC., IN GOLD LEAF, ALSO STAMPING LEAF ON CLOTH COVERS.—H. S. P., of Morganton, North

Carolina, writes: "Will you kindly describe a method for printing cards, etc., with gold leaf; also, for gold embossing on sides of cloth-bound book covers?" *Answer.*—Printing cards for gold leaf is done in the usual manner, except that a strong chrome ink is used as a size to hold on the leaf, which is laid over the printed lines and then carefully and evenly pressed onto them. When work of this kind is done on a small scale, a few sheets are printed with size, the leaf laid on and pressed firmly with the hand, using a sheet of enameled paper on top of the gold leaf so that the leaf will not adhere to the hand. The face of the form should then be rubbed off, and the printed sheets run through the press in register—a smooth sheet of paper must cover the leaf so that the leaf cannot pull off on the form. This method is repeated until the entire job has been printed. The leafed work must be allowed to dry for twenty-four hours, when the surplus leaf may be brushed off with an old silk handkerchief. Embossing gold leaf on cloth book covers may be done in almost a similar manner, but a stronger press is needed, and where heat can be employed—heat being an essential to setting the leaf so that it will hold firmly and reflect brilliantly. Small jobs of titling can be done with egg-size and a hand stamp—the lettering of which may be of brass, white metal or electrotypes. The letters must be heated before applying them to the size, on which the leaf has been previously placed on the proper place on the book cover. The surplus leaf is afterward brushed off.

PATENTS.

A sheet-adjuster for platen presses has been patented (617,456) by C. P. Babcock, of Minneapolis. It nips the edge of the sheet when fed somewhere near correct end-register, and draws it to exact end-register.

The anti-offsetting apparatus of Theo. Regensteiner, of Chicago, is designed for applying to cylinder presses. By reference to the drawing, No. 615,636, it will be seen that a sort of drying rack occupies the place of the delivery table. Each sheet as printed is thrust on to one of the levels of the rack, by the reciprocating mechanism 23. The rack raises one level as each sheet is presented, until the bottom is



reached, when the process is reversed. By this means time is afforded the sheets to dry thoroughly before others are placed upon them.

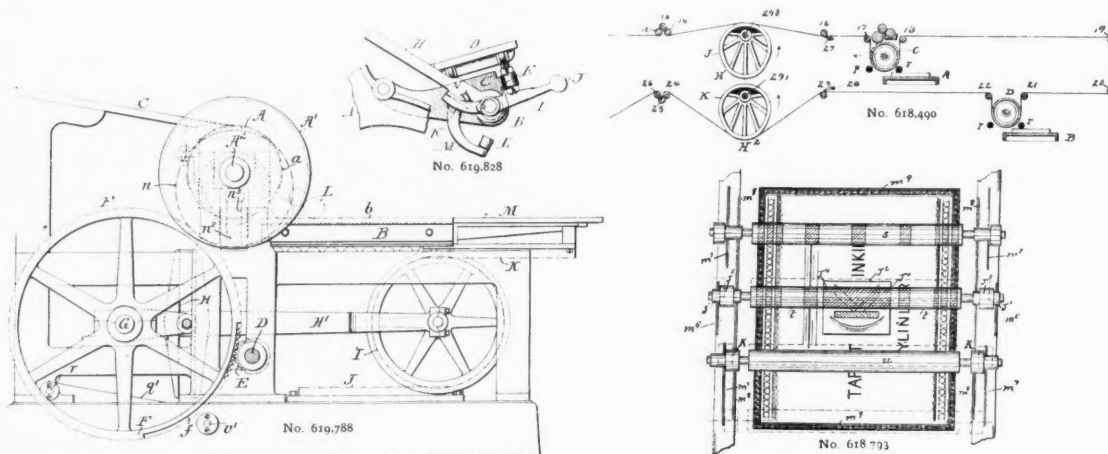
The production of a cylinder press that will feed from the roll and print and cut off sheets of any desired length is one of the difficult problems in press construction that have puzzled many designers. In patents 616,981 and 616,982, by William Spalckhaver, assigned to the Hoes, this is accomplished by ingenious means. The machine shown is a stop cylinder, with Wharfedale bed motion. The cutting knife is located at 13, directly above the printing cylinder. The grippers are adjustable or shiftable, and by placing them on the cylinder at the proper distance from the opening for the cutting blade, any length of sheet within the capacity of the machine may be cut off.

William Carter, of Glasgow, Scotland, has also patented (617,851) what he styles a sheet-adjuster, but which would be

respond in movement with the bed, because it is driven by a mutilated gear, which becomes inoperative as soon as the printing point is reached. The cylinder leaves the gear-driving mechanism, and is carried by the rack of the bed, and moves with it during the printing stroke. In other words, the bed is driven fast in the center and slower toward the end of the stroke, and the cylinder speed is increased and retarded so as to keep in unison.

John M. Jones, of Palmyra, New York, has been improving his Gordon press, and has received patent No. 619,828 thereon. He now arranges the throw-off mechanism as shown in the drawing.

The multicolor job printing press comes to the front again in patent No. 618,793, by J. A. Gledhill and J. C. Whitney, of England. They run bands of color across the form and use rollers with various shaped ends, that can be made to ink only certain portions of the form. (See drawing.) There



called a jogger on this side of the Atlantic. It has three stops, *e*, *h*, and *i*, that may be fixed on the delivery table to the proper size of sheet. The spring *q* is retracted and sprung by the depression of the fly, causing the end piece *p* to act as a jogger.

J. F. McNutt, of the Harris Automatic Press Company, has patented a feeding mechanism for use with that machine designed especially for use with paper bags, the flap of the lowermost bag of a pile being separated so as to be easily engaged by means of a jet of air from a piston. The illustration, No. 617,404, shows the position just as the gripper *f* is passing the bag to the feed-rolls *a*.

An interesting bed movement has been devised by P. M. Randall, Jr., of Westerly, Rhode Island, and patented as No. 618,186. The racks 4, 4, are arranged on rock-shafts, and driven by the pinion 2, which rotates constantly in one direction. This pinion bears a curved cam *c*, which at the end of the stroke engages the stud *a* on the drop-frame, and causes the reversal of the bed with a decreasing and increasing motion. The wear on the stud and cam is relieved by the use of the usual buffers or springs. To avoid the necessity for raising and lowering the pinion, the racks are alternately rocked to one side, out of the path of the pinion.

That H. A. Wise (Wood), of the Campbell Company, is still energetically inventing, is shown by patent No. 618,490, describing a method of manipulating the web of paper, apparently for use on the Multipress or a similar machine. It principally concerns the method of taking up the slack of the paper by eccentric loopers as J and K.

The press shown as patent No. 619,788, by C. Potter, of Plainfield, New Jersey, has a crank-driven bed, resembling the Wharfedale motion, and the cylinder is made to cor-

have been about fifty previous inventions of this sort, all of which have failed because the work has to be arranged to suit the machine, because colors must be dried, and because so much time is required to arrange the form and press for each job.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. 112 pages; cloth bound; 50 cents.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. 224 pages; cloth bound; \$1.25.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. 312 pages; cloth bound; \$2.50.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. 214 pages; cloth bound; \$1.25.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. 194 pages; cloth bound; \$1.00.

PUNCTUATION.—By John Wilson. For letter writers, authors, printers, and correctors of the press. 334 pages; cloth bound, \$1.00.

VERBS AND SUBJECTS.—B. F. M., Washington, D. C., writes: "What is the subject of the verbs 'enables' and 'increases' in the following sentence? Do you recognize a logical subject and a grammatical subject? 'The form and location of the water-chamber with reference to the filtering-disks enables rapid filtration and largely increases the capacity of devices of this character.'" *Answer*.—Each of the verbs has two subjects, if I read the sentence correctly, therefore the verb should be plural. This simply means that what is intended is that "form and location enable and increase filtration and capacity." Logical subject and gram-

matical subject are here identical. The sentence is badly constructed. It should be, "The form of the water-chamber and its location with reference to the filtering-disks enable rapid filtration and largely increase the capacity," etc. Here the grammatical subjects are "form" and "location," and the logical subjects are "the form of the water-chamber" and "its location with reference to the filtering-disks." Or, if only the form enables filtration and location increases capacity, it should read, "The form of the water-chamber enables rapid filtration, and the location of the chamber with reference to the filtering-disks increases," etc.

A DISPUTED COMMA.—A. D. K., New Orleans, asks whether the comma is rightly used after "will" in this sentence: "If shadows fell athwart the lives of those we love, against our will, we would dissipate them." *Answer.*—This use of the comma is correct. Without it the assertion would be that "against our will we would dissipate them," and evidently the intention is to say that "we would dissipate them if they fell against our will." A different wording would be desirable; but as it is worded the comma is absolutely indispensable.

MAKE-UP.—E. A. S., Chicago, asks: "Is it correct make-up for a trade paper to leave only one line of a paragraph at the bottom of a column, or should there be at least two lines left?" *Answer.*—At least two lines is better make-up than only one in any publication; but under certain circumstances the one-line break is permissible, and not even truly criticisable. Even in some pretentious books and magazines a single line is sometimes left at the foot of a page. Only one line of a paragraph appears at the foot of the first column of page 561 in the February INLAND PRINTER; and it is hard to think that anyone would criticise it, for it is certainly beyond criticism.

ANOTHER QUESTION ABOUT COMMAS.—T., Rahway, New Jersey, writes: "A book in hand teems with a difficulty as to commas, owing to the author's style. Here are some extracts as written: 'Shakespeare's effect upon the drama being not in his poetry but in the immense improvement he effected.' 'The construction is logical not to the last analysis but to the point needful for dramatic impression.' 'She was impelled not by romance or imagination but by a quick responding sensibility.' All copy having such phrases that comes into my hands lacks the commas I believe should be in them. Some readers I have discussed the matter with agree with the copy. Will you please decide?" *Answer.*—In the first example there should be one comma, before "but"; in each of the others there should be two commas, one before "not" and another before "but." The following general rule for commas, by Gould Brown, but given without two commas used by him (omitted here because there are no separable parts of his sentence), shows why commas are necessary in the sentences of our question: "The comma is used to separate those parts of a sentence which are so nearly connected in sense as to be only one degree removed from that close connection which admits no point." Such are the parts in our sentences, very plainly.

LEADERS AND HYPHENS.—E. R. S., Waterloo, Iowa, writes: "When two columns of figures are used should the leaders for the second-column items be carried further to the right than leaders for items in the first column of figures? If so, why? I observe that to be the rule followed by THE INLAND PRINTER. We have been accustomed to do otherwise, as will be seen by the inclosed samples. Are these tables right in regard to the point in question? If not, why not? Would you follow your style if the items for the separate columns came in miscellaneous order instead of being 'bunched,' as in the tables I send? I should also like to ask why 'well-known' should be compounded when used as it is in the article with reference to Sears, Roebuck & Co. on page 578 in the February PRINTER." *Answer.*—One of the

two samples sent is a table divided by cross-heads into two sections, the first section having only an outside column of figures, with the leaders run only as far as they are in the other section, leaving blank the space corresponding to the inside column of figures. This is not right, for more reasons than one. The first section is receipts, the second expenditures, and each should have the same form—an inside column of figures, with blank for the outside column, which should have in it the total receipts, total expenditures, dash under the latter, and below the dash the balance. Thus:

RECEIPTS.	
Balance brought forward.....	\$ 100.68
By contributions.....	4,500.00
From other sources.....	13.43
Total.....	\$4,614.11
EXPENDITURES.	
Postage.....	\$ 97.25
Printing.....	236.30
Other expenses.....	417.16
Total.....	750.71
Balance.....	\$3,863.40

With two independent, unrelated columns of figures, the leaders should run to the first column, any blank within which should have shorter separate leaders, to complete the marks leading to the outside column. A table on page 604 of THE INLAND PRINTER for February has leaders clear out to the one column of figures until an inside column of a few items is given, and this is right because the inside column is a group that makes the one total for binding, which total constitutes one item for the main column, just as it would if the branches of binding work were not specified, but given simply in gross, as "binding . . . so much." (These are the circumstances that commonly call for such setting, but when I had so much written I looked for the amount carried out for binding, and found it \$200. I do not know what the \$200 means or whence it is derived, and such a table should be so made as to be clear to all readers.) What is meant by "coming in miscellaneous items, instead of being bunched," is not obvious, but probably it means something like what is spoken of above as "two unrelated columns." "Well-known" is compounded before a noun, as in "well-known supply house," the expression referred to, to indicate that "well" and "known" together make one attributive adjective; and this is thought necessary because "well" alone is as often an adjective as it is an adverb. Some persons carry this so far as to use the hyphen even when the adverb has the regular form, as in "widely-known," for instance. This is clearly unnecessary, but there are few good writers who do not join the words questioned, when they stand before a noun.

SCIENTIFIC NAMES.—J. T. H., Scranton, Pennsylvania, writes: "Is there any rule for capitalizing scientific names that can be consistently followed? Scientific writers themselves are very careless in the matter, and I have been unable to discover any system in the Standard Dictionary's treatment. Thus, we find: *Nicotiana Tabacum* (tabaco—a pipe), *Zapus hudsonius*, *Juniperus Virginiana*, *Dianthus Carophyllus* (sweet-leaved), *Acer dasycarpum*, *Acer Saccharinum*, *Delphinium Staphisagria* (wild raisin), *Therapon richardsoni*, *Gossypium Peruvianum*, *Calliope kamtchatkensis*, *Æschynomene Montevicensis*. In discussing this subject with a scientific writer some time ago, he suggested the following, which I submit to you for your opinion: As a preliminary, scientific names are derived (1) from proper names; as, *Claytonia Virginica* (James Clayton, a Virginia botanist). (2) From words that are not proper names; as, *Epigaea repens* (Greek *epi* and *ge*, and Latin *repens*). (3) From both (1) and (2); as, *Andromeda floribunda*, *Cinnamomum Zeylanicum*. I. Capitalize generic names always, and specific names that are derived from proper nouns; as, *Trimeresurus*, *Crotalus horridus*, *Rosa Gallica*. II. Common or popular

equivalents of scientific names should begin with a lower-case letter; as, spiderwort, grass-snipe, rattlesnake. III. When scientific names, either unchanged or slightly modified, are popularized, they should begin with a lower-case letter; as, 1. Unchanged: *nux vomica* (*Strychnos nux vomica*), *clematis*, *chrysanthemum*, *geranium*. 2. Changed: *tobacco* (*Nicotiana tabacum*), *dandelion* (*Dens-leonis*).” *Answer*.—There are rules that can be consistently followed, and they were followed in the Standard Dictionary, and also in the Century Dictionary. The rules were made in both instances, to the writer’s personal knowledge, by the zoölogists and botanists who were in charge of such matters for the two dictionaries, and are stated briefly in the Introduction to the Standard. A special knowledge of nomenclature is necessary for accurate application of these rules, for they rest on technical distinctions not commonly known. For comfortable security in doing printing work with many such names, some book with a full list of them should be at hand for reference, and the style used in that book should be followed. It was asserted positively by the scientific men on the two dictionaries that botanists capitalized specific names derived from proper names and those from former genus-names, and that zoölogists did not. One name written with a capital by our correspondent has a lower-case initial in both dictionaries—*saccharinum*. The last category given in the letter, that of changed names, is incomprehensible, because the common names are not the scientific names changed, but *tobacco* is simply a common name derived from the same etymon that the scientific name comes from (Spanish *tabaco*), and *dandelion* is only an English corruption of the sound of French *dent-de-lion*, and not derived from Latin *dens leonis* at all, though the French name is so derived.

ADVERTISING FOR PRINTERS.

CONDUCTED BY “MUSGROVE.”

I want the experiences of advertising printers, with samples. I will criticize and suggest when samples are sent. Readers desiring samples of things mentioned in this department should address the printer with 5 cents in stamps to pay postage.

I HAVE often wondered why it was that printers did not reach out for trade through the trade papers and the publications that make a feature of being of special interest to business men. I know of several printing houses who have kept ahead of their business during the past four years simply through the orders they got from out-of-town trade. The secretary of the company tells me that it is really surprising the large number of customers his company handles who come from small country towns, and who will pay freight or express charges on printed matter in order to have it done in an up-to-date fashion. Replying to the question of how they did it, he replied: “We have a carefully prepared list of names. We weed the dead wood out every six months. These names we classify. Some catalogue people, some office supply people, some general. We hit them once a month regularly—never fail. Samples of papers, with prices for letter-heads and envelopes; blotters, with prices to furnish some; booklets, pretty ones; and now and then a good strong letter.” This campaigning made this firm money during the hard times. I wonder why some big, and little printers, too, don’t try such campaigns. If any of my readers have had an experience in mail-order work, I would like to hear their experiences.

A CLEVERLY worded booklet, no matter how long it is (and I am a convert from the old theory that all advertising matter had to be short) will draw trade. There are two things to be kept in mind in preparing such a booklet, however. Have it clever, and have it illustrated. I have before me two clever booklets, one for a printer and one for a press manufacturer. The first booklet is from the pen and press of F. F. Helmer, Lockport New York, and the second from

the Campbell Company, New York, i. e., “A Disagreeable Talk With a Long Suffering Fraternity.” Both are excellent specimens of advertising, because every line is infused with that clever appreciation of human nature, without which all advertising sinks to the commonplace and ineffective. Most printers no doubt have received a copy of the Campbell Company’s book, hence I do not quote from it. I leave the readers to judge how cleverly the work has been done. I

reproduce a portion of the Helmer booklet. Herewith is shown one portion of the inside cover. And here is a page from the neatly printed booklet which accompanies the reproductions as shown in the margin of this column:

What is the cost of advertising? Money and thought. And the more thought, the less money. Indeed you can accurately get the value of an idea, knowing the result of an advertisement, and knowing the cost of the printed matter, take this from that and you have the worth of an idea. It always takes printed matter and gray matter to make a successful advertisement.

There are eight pages, all as brightly written. All good advertising. Get this little book and read it; then take the lesson it conveys to heart, i. e., do good work always, if you can, but never fail to do good work for yourself.



MANY printers find the calendar blotter a catchy method of advertising, many others stick to either the calendar or the blotter. The reason these methods generally prove among the best for printers is because they are of use to business men, and being of daily use they are of more permanent interest and value.

I QUOTE the following from a little book which Otto Kney, Madison, Wisconsin, issued recently about “Souvenir Mailing Cards”:

Introductory

The Souvenir Mailing Card idea, so popular in Europe, has taken hold in this country during the past year, largely through the authorization by Congress, in May, 1898, of the Private Mailing Card. This is a card which can be issued by private persons, and which, if made according to certain requirements, is admitted to the mails, bearing written messages, at 1 cent.

In December, 1898, I issued “The Beauties of Madison, Wisconsin,” a set of six souvenir cards. At the request of several friends, and believing that a recital of my experiences would be of benefit to those undertaking to issue a set of souvenir cards, I have issued this pamphlet. While I am no authority on the subject of these cards, having “gone through the mill” I take it upon myself to tell those less experienced what it is well to do.

This is merely a working handbook of the subject treated. It has been condensed so that busy men can read it. If I seem to have been too exhaustive at some points, it is because of my desire to make myself plain to all. May this pamphlet be of practical value to its readers.

OTTO KNEY.

Madison, Wisconsin, February, 1899.

E. R. RAY, Tacoma, Washington, in response to the question, What have you found to pay you best in advertising?

says: "A monthly blotter, which is gotten out as regular as clockwork. I circulate it through the mails chiefly, as that is the cheapest and easiest way for a busy office. An advertisement for a printer must be a sample of good printing itself. A blotter is the best for a regular thing because it is useful. Spasmodic efforts are not worth much. I never made anything but regular advertising pay me."

THE mail card is catching on among the higher class of printers. They find such cards pull with high-class trade as supplementary advertising to other lines of regular advertising. It pays printers to get a line of these cards designed and then use them for customers in different lines of business. Here is a card issued by the *American Tyler*, the Masonic paper of Detroit, which is one of a series that has been attracting favorable comment.

HERE'S something good from a booklet of J. Frank Eddy & Bro., Winchester, Virginia, called "Printer Wise":

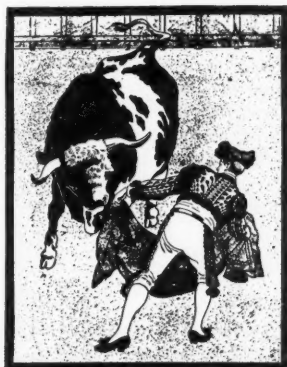
The Cheap Printer

is the man who caters to the wants of the cheap man, the careless man, and the ignorant man. He is the printer who could not stay in business if his customers knew as much about the quality of his goods as they know about other goods. His work is the *expensive* kind that you can buy *cheap*. When "The Cheap Printer" estimates a job for you he is going to take advantage of your ignorance of his business and is going to estimate on the cheapest paper and ink he possibly can, and so long as you take it he does not care. He cannot afford to give you skilled labor for less than it cost him, but he will employ the kind he can get the cheapest and will use the press that will run the longest without regard to the quality of work it will do. He will make the largest percentage of profit off of you, for his material costs him less.

The Duty You Owe Yourself

in receiving estimates for printing is to ask each printer to send you a sample of the paper, a specimen of the ink and type; the quality of the press will show for itself, and the skill will come along with the finished job if the other four ingredients are good. There has never been a time in the past when good printing was so much in demand as it is at the present time. The only valuable quality printing can have is its good quality; if it does not possess this it is dear at any price.

The booklet in make-up is all that I could suggest, as it is excellently well done. The paper is good, the letterpress is good, the presswork and display are good—in fact, the whole book is a good piece of advertising.



To Attract the Attention

of any one class, you must advertise in the paper read by that class.
There is no class of people in America whose custom is more desirable than that of the Masons. In every community, great or small, they are the people of refinement, of culture, of wealth. They have the money to buy the best of both the necessities and the luxuries of life. Have you anything to sell which they ought to buy? If so, you should advertise it in their paper, THE AMERICAN TYLER. THE TYLER is the organ of the Masonic craft. Its subscribers are the leading Masons in every State in the Union. They buy it—it has no free list. They buy it because they want to read it. They do read it. It is published bi-monthly. Its advertising rates are very low.

THE AMERICAN TYLER,
DETROIT, MICH.

"THE BRITISH PRINTER."

Printers in America desiring to subscribe for the *British Printer*, a journal of the graphic arts, published by Raithby, Lawrence & Co., Leicester, England, can send such subscriptions to THE INLAND PRINTER, if desired. The *British Printer* is the finest trade paper published abroad, and is an acknowledged technical and artistic educator of the craft. Those in this country can find many ideas and suggestions in every number of the magazine. It is beautifully printed, and contains many handsome colored inserts. The paper is published bi-monthly. Single copies are 30 cents, postpaid, and subscriptions will be received at \$2, postpaid.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

MAKING EMBOSSED PLATES FROM TYPE.—The following inquiry comes from Omaha, Nebraska: "For the information of several people in this city, I wish you would answer the following question in the columns of THE INLAND PRINTER: Can a female die for embossing be made from a form or line of type by electrotyping in any way? How is it done?" *Answer*.—Make a shallow electrotype of the type in the usual manner. Wash the electrotype with benzine in which a little beeswax has been dissolved, and paint the back with wax or varnish. Suspend the electrotype thus prepared in the bath and deposit a heavy shell thereon. The solution of wax in benzine will prevent the shell from adhering to the original. When sufficiently heavy, back up the shell and then put the male and female together and subject them to sufficient pressure in the molding press to straighten out the female, which may have become warped or distorted in casting.

FINISHING HALF-TONES.—"Subscriber," Columbus, Ohio, writes: "In finishing an electrotype half-tone, would you advise running a smasher over the back, and if sinks are in it, would you advise using paper to tap it upon? Please give me a good recipe for molding wax." *Answer*.—If half-tone shells are made extra heavy, there will be no necessity for using a smasher in finishing the plate. In fact, little or no finishing should be required other than straightening. If punching is unavoidable, it is a good plan to employ a sheet of soft paper to protect the face of the plate. A good molding composition may be made by mixing together pure beeswax 85 per cent, crude turpentine 10 per cent, plumbago 5 per cent. In summer add 5 per cent burgundy pitch. Ozokerite may be substituted for beeswax, and is becoming popular as a molding composition. The following mixture is specially recommended by Mr. George E. Dunton: 10 pounds ozokerite, ½ pound vaseline and ¼ to ½ pound of white-pine pitch. If by long use the composition becomes hardened, it may be annealed by adding from time to time a small quantity of vaseline.

BACKING POWDER AND PASTE.—"Subscriber," Columbus, Ohio, asks for a recipe for backing powder; also for a good paste recipe. The following backing compounds are all good, and are all patented. "Subscriber" will find it more economical to purchase the prepared compound than to attempt the manufacture of a powder. No. 1—4 parts lime, 1 part wheat flour. No. 2—equal parts lime, wheat flour and plaster of paris, and one-sixteenth part alum. No. 3—43 parts marble dust and seven parts wheat flour. The following paste recipe is taken from the book on stereotyping sold by The Inland Printer Company: Mix together with the hands, until all lumps are dissolved, 6½ pounds of Oswego starch and 2½ pounds of wheat flour in 6 gallons of water. Then add 12 ounces of common glue which has previously been dissolved in 2 quarts of water, and 2 ounces powdered alum. Cook until the mixture boils thick. When cold take out a quantity sufficient for one day's use, and add one half its bulk of powdered whiting. The whiting should be thoroughly incorporated with the paste and then forced through a fine sieve. Stir continuously while cooking.

TECHNICAL SCHOOL FOR ELECTROTYPERS AND STEREOTYPERS.—London, England, possesses probably the only

school in the world for technical instruction in electrotyping and stereotyping. The writer believes that schools conducted along similar lines would be of immense value to the trade in this country, and with the object of bringing the matter to the attention of those interested has secured from Mr. John E. Evans, instructor in electrotyping and stereotyping in the Northampton Institute, London, a letter setting forth the methods of study and various other interesting details of the work of the Institute. Mr. Evans writes as follows:

Mr. C. S. Partridge:

LONDON, ENG., January 14, 1899.

DEAR SIR,—In answer to your welcome letter in reference to the electrotyping and stereotyping department of the Northampton Institute, London, I regret that I have not been able to answer you sooner as the classes have been closed for the Christmas vacation until this week, and consequently I did not receive your letter until Thursday, January 12.

I will now answer your letter in the order of your questions. (1) My Method of Instruction.—As soon as a student joins the class, I ask him a few questions, such as (a) Are you an apprentice or journeyman practically working in the trade? (b) Where do you work? (c) What have you learned as far as practice? (d) Is there any branch you particularly wish to study? Upon this latter answer I generally start them working. If it should be the solution they wish to learn (which, by-the-by, seems to be the universal answer), I start them in the electrotyping class; if flong, etc., in the stereotyping class. The method of teaching is practically followed out in both classes the same.

Electrotyping: (1) Preparation of materials, such as wood blocks, photo-zincs, type forms, type forms with wood engravings in the middle of matter, etc., then cleaning of various subjects for molding; (2) preparation of wax, use of stearine, Venice turpentine, ozokerite, etc.; (3) cleaning wax of impurities, such as compo. (printers'), oil, grease, or foreign substances which spoil the molding wax (1 and 2 are practically in the form of lectures or explanations; 3, practical demonstrations are given); (4) molding, building and preparing mold for bath; (5) making up bath according to mechanical methods used in electrotype workshops; (6) cleaning bath of impurities, such as plaster, dross, etc.; (7) making up Smee battery; (8) working bath; (9) making sheet tin for backing up; (10) backing up in casting box and backing-up pan; (11) slabbing plates; (12) finishing, correcting, etc.

Stereotyping: (1) Preparation of materials; (2) making paste; (3) molding; (4) drying; (5) casting; (6) finishing.

One night is taken up in making of metal for electrotyping and stereotyping, cleaning, etc. *Extras* take the form of making rules, ovals, circles, designs and drawing in wax for producing in electrotyping. For instance, if a student is working all day upon molding, building and general electro work, he only requires the theoretical knowledge as far as that branch is concerned; he is given that knowledge first and then placed upon designing rules, programme designs, producing signatures, etc., in wax. This part of the programme I have introduced at the Institute for the purpose of enlarging the chance of work in our trade. I have seen it done by a different method outside of the trade, but not in any electrotypers' workshop in London. At present I have only one student who has practically drawn a design. At present there is no art attached to it, but when a student gets proficient enough and capable of making his own designs he will probably be able to increase his income and make very artistic borders and designs.

The chemical part of the instruction is under Mr. Field. It is a different night to mine, but I have to attend to assist the students, who thereby gain a double advantage. The instruction in this branch consists of making chemical compounds for electrotyping, density, etc. The syllabus for this class is: General chemistry, four lectures; electricity, three lectures; electrical terms, four lectures; general methods of deposition of metals, two lectures; deposition of copper, five lectures.

A paper is given out for one and one-fourth hours' practical work before the lectures, and when a student has mastered his paper a second one is given. In all there are eighteen papers. Later on I will try and send you some idea of the working of these papers. All these lectures and practical work are done in laboratory, which is thoroughly equipped with all modern arrangements for practical work. It is fitted with a number of baths and four large operating tables, with a number of wires passing through the center of each table for students to work separately and experiment for themselves. The dynamo is coupled to an alternate-current motor, and takes the current from public mains. The whole of the building is lighted by electric light, and every convenience is given to students to experiment for themselves. There are also two accumulators for use while the dynamo is not working.

Electrotype students have the option of learning electroplating without extra fee. Stereo and electrotyping plants are both in the same room. The plant is by Messrs. Harrild & Sons, Fleet Works, London. It is up to date as far as London machinery is concerned and really of great advantage to the students. We have for electrotyping: hydraulic press, pouring slab, wax pot, building bench with Bunsen burners fitted, slabbing bench with six facing slabs, metal pot and backing-up pan, and washing trough; for stereotyping: beating table, flong slab, metal pot, chamber and press, casting box fitted with atmospheric gas. The finishing tools are kept in six large drawers, a shooting plane and beveling plane for both branches, form rack, and lastly, a blackboard for explaining theoretically.

In regard to text-books, none are supplied by the Institute for electrotyping at present, but members can borrow from the Clerkenwell Free Library, which is near at hand and contains books by Gore, Urquhart, Wilson, Newth, etc.

The cost to the pupil is very small in comparison to the advantages: for apprentices 5s. for the season, journeymen 10s. for the season, lasting from September to June. The classes are not self-supporting in any way. The number of students is limited to fifteen for one night; but should, say, twenty, join, there would be two separate evenings granted with ten each night. There are examinations held at the City of London Guilds at the end of the season and honors are given, but they have to be earned. They are not given away easily. As to where the expenses come from I cannot say, only that the London County Council advertise this particular class in their technical circular and the only one out of seventy-seven different classes at the Northampton Institute, so that I should think they help toward the expenditure.

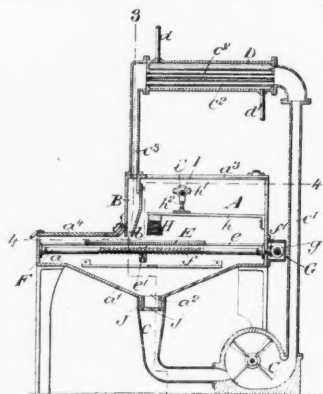
In reference to the electrotypers' trade union and the masters' union, both strongly support the class, the secretary of the trade union sending out circulars encouraging members to join (I mean the Institute circulars, like what I have inclosed), and in some cases the masters have offered to pay their apprentices' fees, but at present the particular apprentices I mention have not accepted the offer.

I think I have answered all your questions and you are at liberty to make what use you like of this letter, but if you publish it will you kindly forward me a proof for future reference? I shall be pleased to answer you any queries at any time in connection with the trade. I work at my trade, electrotyping and stereotyping, the same as any other journeyman, as the Institute is only two nights a week at present and I do not suppose it will ever be a permanent day situation, as the electrotypers and stereotypers of London are under five hundred in number and are scattered all over the place. Again, I do not think they are likely to start working for themselves, or that would be another matter altogether.

Yours respectfully,

JOHN E. EVANS.

PATENTS.—J. H. Ferguson has patented and assigned to the Lovejoy Company, of New York, an improvement in blackleading machines, No. 619,016. The objects of the invention are, first, to provide a leading machine in which a cooling chamber is provided between the blower and air-



No. 619,016.

discharge for reducing the temperature of the compressed air, so that the machine may be operated continuously irrespective of the temperature of the outside air; secondly, to provide means for preventing particles of wax, etc., from obstructing the discharge opening and passing from the interior of the machine to the blower; thirdly, to provide means for detecting any obstruction in the machine which would change the air pressure therein; fourthly, to provide a suitable stop mechanism under the control of the reciprocating movement of the mold-carrier for stopping the machine when the molds have been passed back and forth under the air-discharge opening and brush the required number of times; and fifthly, to provide a new and improved means for hanging and operating the leading brush. The operation will be readily understood from the drawing.

PRINTING ON WOOD.

An inquirer desires to know where he may obtain special apparatus for printing on wood, lead pencils, etc. Who can give this information?



BALA FALLS, LAKE MUSKOKA.



HOLE-IN-THE-WALL CHANNEL.



SEVEN-MILE CHANNEL, GEORGIAN BAY.



MILFORD BAY, LAKE MUSKOKA.



NEAR POINT AUX BARIL, ONTARIO.



RABBIT BAY, LAKE OF BAYS.



BASS FISHING, SAND LAKE, NORWAY, ME.



PENINSULAR LAKE.



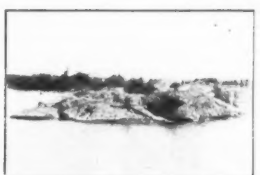
STEAMER ON LAKE MUSKOKA.



ECHO ROCK, LAKE JOSEPH.



FROM HAMIL'S POINT, LAKE JOSEPH.



BASS ROCK, GEORGIAN BAY.



ON THE SEGUIN RIVER. MORNING FISHING.



GOOD SPORT ON THE MOON RIVER.



MOON CHANNEL.



STEAMER CITY OF TORONTO ENTERING CHANNEL.



A HIGHLAND STREAM, MUSKOKA LAKE REGION.



THE ARRIVAL OF THE BOAT, LAKE MUSKOKA.



AN ARTISTIC SNAP SHOT, PARRY SOUND, ONTARIO.



AN ANGLER'S ELYSIUM, ON THE MOON RIVER.

AN EXHIBIT OF PHOTOGRAPHIC VIEWS.

The Grand Trunk Railway System has been exhibiting a collection of handsome photographs in various cities, the collection being in Chicago not very long since. A catalogue of miniature reproductions of many of these views has been issued by the company, by whose courtesy we are enabled to show the cuts accompanying this notice. Robert Craik McLean, editor of the *Inland Architect*, has this to say of the collection, in the March, 1899, edition of his publication:

In the fore part of the seventeenth century, Champlain left Montreal, then the western boundary of civilization, and with a view to discovering a passage to the Pacific ocean, ascended the Ottawa river. After many weeks of labor up rivers, through lakes and past rapids, traveling about five hundred miles, he reached what is now known as Georgian bay. He entered this adjunct to Lake Huron at its northeast border, and, descending southward for some hundred and fifty miles, he returned by another water route by an almost straight course to the St. Lawrence river near the foot of Lake Ontario. It is singular that today the route he traveled during his entire journey is almost as uncivilized as when Champlain saw it, and the country inclosed in his circular route is still the home of the Indian and the deer. Inland there are innumerable small lakes dotted with islands, and all heavily wooded. The rock is granite, and bold head-

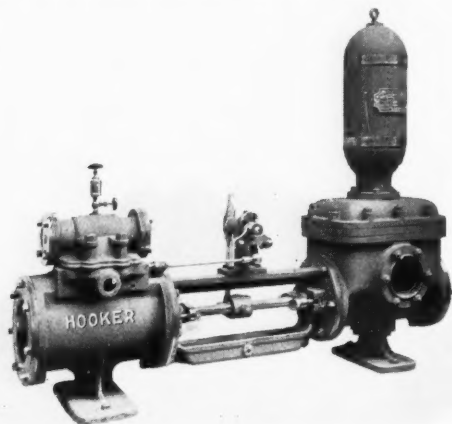
lands, rocky gulleys and rapid streams and waterfalls characterize the entire district lying east of Georgian bay. Not more than a hundred miles north of the city of Toronto there commences a range of lakes called the Muskoka district, which is well supplied with hotels and steamers for the accommodation of visitors, and is very much like the Thousand Islands in the number of cottages built upon the islands and shores. But there are no adjacent farms and cities to mar the wildness of the scenery. The shore of Georgian bay traversed by Champlain, with the exception of three lumbering towns in the entire distance, is as Champlain saw it—rugged granite, wooded islands and an ever-changing seascape dotted by the white foam above the reefs that line the shore. But here the shore is only apparent, for from five to ten miles from the mainland there are innumerable islands (one hundred for every day in the year, the official survey says), and here is found the sportsman's paradise. Safe bays of deep water for sailing, bass fishing from every rock, trout in every stream, and in the hunting season partridge innumerable, and deer. All this country so accessible and so ideal for a week or a month's vacation is reached by many branches of the Grand Trunk Railway System, so that in twenty-four hours from New York, Boston or Chicago the traveler finds himself in the heart of the Muskoka district or on one of the steamers that reach the island part of Georgian bay.

The photographic artist who produced this superb work, Mr. J. Wesley Swan, of Norway, Maine, spent the summer among these islands and lakes, and produced the photographs and enlargements, and so well is he versed in the technical as well as the artistic side of photography that his enlargements are as finely executed as the original negatives.

WHY IS THERE A DIFFERENCE IN HALF-TONES?

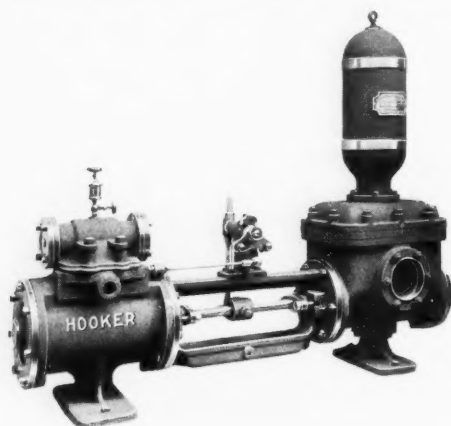
THIS subject is one over which printers and others sometimes puzzle a good deal. In last month's INLAND PRINTER a number of the leading photo-engravers of the country gave their reasons why a difference existed, but the topic was in no sense exhausted. Mr. Lon Sanders, of the Sanders Engraving Company, St. Louis, and president of the National Association of Photo-Engravers, referring again to the matter, says:

But very few people realize the difference that is shown in half-tones produced by different firms, and the average man has come to the conclusion that all half-tones are made in the same manner, and that there is not a great difference in this work. I wish to show by the two illustrations with this article the difference in these cuts, and to give you some



FLAT HALF-TONE.

idea why this difference exists. In all manufactured articles the cost of same must be regulated by the time required for producing such work and the skill of the man who performs the same, while the difference in quality depends entirely upon how skilled each workman is who performs this work. One of the main points which the average party who buys half-tones loses sight of is that the better establishments in the photo-engraving business employ skilled men to retouch and re-etch all of their cuts before the same are delivered, and the amount of money spent in finishing cuts in this manner is, in most cases, equal to about fifty per cent of the amount spent in making the original flat half-tone. When you find an engraving firm quoting an extremely low price upon this work you may always depend that they furnish what is known among the



TOOLED AND RE-ETCHED HALF-TONE.

engravers as a "flat" half-tone, and they can do this at a much lower rate than the re-etched work costs.

The two cuts in this article, which are intended to illustrate the difference between the flat half-tone and the re-etched one, will give you a fair idea of why there is a difference in cost, and it is for you to decide when ordering work whether you wish the best or the cheapest grade. You will

find, however, that a first-class engraving firm will refuse to furnish the flat half-tone, from the fact that competition has become so sharp in this business that it is important for every maker of engravings who looks to the future to guard the quality of his work and prevent it from injuring his reputation.

If a printer were to purchase a lot of type from a foundry, and should find the same with uneven faces and roughly made, he would condemn it as worthless; and the same rule should apply to half-tone engravings, as the flat etching is unfinished and poor at any price.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY AN EXPERT.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

SCRANTON, Pennsylvania, has a new machine time scale to take the place of the average system. The new scale calls for \$21 night and \$18 day.

It is a significant fact that the book machine offices in all of the large cities are busy with work, and the hand offices are complaining of hard times.

The present Johnson machine, of New Bedford, Massachusetts, has entirely discarded the paper ribbon perforating process which it previously contemplated.

APPRENTICES to the printing trade in England are still regularly indentured for a term of seven years, and the plan of indenturing machine-operator apprentices is now under consideration.

The rates paid for machine overtime vary from one and one-third to double prices, though in a majority of unions the scale calls for price and one-half after the maximum hours.

SO UNIVERSALLY do the unions control the typesetting machines throughout the United States that it was found a report of the nonunion machine offices cut such an insignificant figure that it was useless to publish it.

CHARLES BOTZ, of Sedalia, Missouri, was granted a patent upon a typesetting machine lately. It is operated by hand and is intended especially for use in the country offices. He claims that it will do twice the work of the swiftest printer.

FIVE years ago there were no practical automatic justifying devices for individual type in the country, except the Paige. Today, there are no less than ten different systems which successfully perform this feat upon the exhibition machines.

PREVIOUS to the adoption of the 9½-hour day law there were over seventy typographical unions working nine hours and less, and this shortening of hours was usually due to the adoption of typesetting machines, and was voluntary upon the part of both proprietors and compositors.

A CORRESPONDENT writes: "If it is not asking too much would you be so good as to give me your honest opinion as to which of the typesetting machines is the best for a weekly paper." *Answer.*—The advertising pages of THE INLAND PRINTER will give you the desired information.

SPACEBANDS JUMPING.—M. H., of Waterloo, Iowa, asks the cause of his spacebands not dropping properly, and frequently lodging upon the assembled line of matrices. *Answer.*—There are several things which may cause this. The spaceband box may not have the proper pitch. Or new star wheels may do it. But from your letter you will probably find the trouble is caused by the lip in the bottom of the chute

having become bent outward. Have this set so as to permit a cap M matrix to pass freely, and your trouble will probably be removed.

THE recent strike of typographers in Antwerp suggested to the *Petit Bleu* the possibility of publishing a newspaper without a single printed letter, and, therefore, without the aid of printers. At the end of the week it published a supplement, the pages of which were simply photographs of typewritten copy.

SCHOOL FOR OPERATORS.—A. F. D., of St. Louis, writes a very interesting letter inquiring where there is a school in which he can learn to operate the linotype. *Answer*.—Unfortunately for this gentleman and hundreds of others in the same position, there are no schools either in the East or West where operating is taught.

THE Burr machine, now known as the Empire, suffered for more than a dozen years in being under the control of a gentleman who was so rich that it made little difference whether it was successful or not. Recently, however, an automatic justifier has been added, and as the machine is now under wise business management, it may soon be expected to be used in a large number of offices.

A CONTEST in speed of hand typesetting was one of the features of the Oakland Exposition. Brevier type was used and the measure was 17 ems pica. The first prize of \$10 was won by Miss Evelyn Keyser, who set 1,352 ems in an hour. Three other contestants, John C. Bohle, E. E. Cordy and A. Koster set respectively 1,300, 1,092 and 1,040 ems. This novel exhibition was witnessed by thousands of spectators.

NO TRADE SCHOOL.—An inquirer from Norwich writes: "Will you kindly give me the address of a trade school in New York City where one can learn to operate the linotype machine?" *Answer*.—There is no trade school in New York City which teaches how to operate the linotype. The New York Trade School did have several linotype machines for this purpose two years ago, but the scheme has been, unfortunately, abandoned.

ITEMS of news and notes of interest concerning all of the various devices for setting type, and the experiences of those engaged in inventing, promoting, selling, purchasing and operating this class of machinery, are requested for use in this department with the view that the printing industry may be kept informed of the progress being made in the evolution of the composing rooms. There are a number of apparently valuable devices for setting type in process of construction, about which the fraternity knows but little owing to the reticence of their promoters, and while no publicity will be given them until authorized to do so, nevertheless the public could be well made acquainted with these contemplated methods and an interest awakened in them which would be of value when they are ready for the market.

THE following letter protesting against a criticism of the composition on the *Globe* of Hagerstown, Maryland, has been received. The conductor of this department aims to criticise samples sent by the responsible persons, and that the *Globe* should have been criticised under other than this regulation was an inadvertence which it seems difficult to prevent where letters do not accompany samples of the composition.

HAGERSTOWN, Md., February 18, 1899.

Publishers The Inland Printer, Chicago, Ill.

GENTLEMEN,—We have in use in our office a Lanston Monotype machine. Some time ago, a representative of a rival machine procured a couple of sample copies of the *Globe* that were enough to condemn a saint. He caught us when the machine was "down" for the need of a couple of supplies. The product of the machine was then execrable, and not a fair sample of its capabilities nor of our demand, nor was it up to the standard of what we had been getting under favorable conditions. I send herewith by this mail a copy of the *Globe* of today, taken at random from the press, and which, barring the few climatic conditions that left their impress, I think will compare with the average work done on other machines. I believe that "the devil should have his due," much more so a meritorious

machine that may be new to the market, and which does not claim the degree of perfection of older machines that have had time and experience to correct apparent defects. Respectfully, IRA W. HAYS.

One of the "execrable samples" spoken of was received at the New York office of THE INLAND PRINTER, and in our January number will be found remarks upon the same. The copy of the *Globe* received later shows improvement and is a fair sample of work produced by the Lanston, although we have seen much better from the same machine.

THE Chicago *Journal* recently printed a page of its paper by the means of a typewriter and the zinc etching process. We reproduce a few lines and vouchsafe the information that after the page was typewritten it required fully two hours' time to do the etching, thus nullifying any advantages it otherwise might appear to possess.

The *Journal* presents to its
readers today a curiosity in
newspaper making--an entire page
of a newspaper printed without
the aid of the types.
Even those unfamiliar with the
business of printing a modern
newspaper must know that the com
position of the moveable types

In this connection we clip the following from the Springfield (Mass.) *Republican*: "Typesetting may be obsolete before long if the report from Brussels, where a paper was printed without the use of type or type matrices, is to be believed. The typesetters struck and their places could not be filled. The news was put into typewriting and the pages were arranged on cardboard in the shape of newspaper pages, but larger. These cardboard forms were reduced by photography to the proper size, and by an etching process the page was made ready for the stereotypers. The experiment was rough, but not an entire failure, and the inventors are trying to perfect the process, with a view to cutting out the composing room entirely. Experimenters with the X-ray claim that when a process they are working at is perfected, the printing press will no longer be needed. They claim that a given original can be multiplied to an amazing number of copies by the use of the X-ray, and that these photographs can be developed with a saving of time over the present printing methods. The press will have to get another name for itself in that day when there is neither type nor press."

THE hand compositor practically finds his occupation gone when machines are installed, as there is nothing substituted in its stead. Take the present time and the linotypes employed. Each machine can do sufficient work to dispense with the services of four compositors; it does away with all leading, as type can be cast upon other than its own body; it expedites the making up, as it does not require such careful handling; it simplifies the make-ready on the press, as it gives a dead-level impression. Or take the Thorne or Empire machines. When they are installed and placed under the working of two or three men, they produce type in such quantities as to necessitate the dismissal of at least half the regular force. In no case does any of these machines make vacancies in which the discharged printer can continue to support himself. Directories, tax lists, etc., which formerly gave additional work to thousands who were not considered regular employees of an office, are now entirely

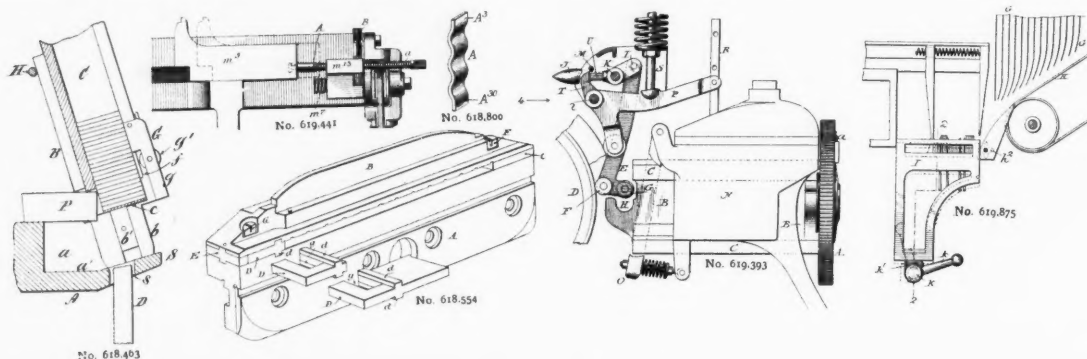
machine set. Possibly the men employed in building the machines and the few extra men required in the manufacture of paper and ink to meet the increased demand caused by the cheapness of composition does not exceed one thousand men, while in New York City alone a larger number of compositors were thrown out of work. Even the electrotypers and type foundrymen have been affected, but principally by the linotype machine. Instead of the printer electrotyping his pages, many of them merely preserve the slugs, as the low price of the linotype metal makes this more economical than the former process; while the type foundrymen, when the casting of large fonts of type for the daily press was dispensed with, had no alternative but to lessen their force of casters, rubbers, dressers, etc. The wages paid to the few fortunate ones who succeeded in becoming operators are at present good; still, taking all things into consideration, compositors generally do not share in any of the advantages accruing to composing machines.

In answer to a query, Charles H. Cochrane offers the following information regarding the typesetting machine he is constructing: "I think I shall have to call my mechanism the 'Logotype.' It is designed to occupy a place about half-way between the hand compositor and the one-man composing machine. It will double the speed of the compositor or operator in composition, and afford a gain of about one-half in distributing speed. The price will be probably somewhere between \$300 and \$400. I have studied the history

composition. The time system is working as great an injustice to the fraternity as do the machines. With a piece system the "slow" and the "average" operator would secure an occasional day's work and the "swift" could always catch on just as in the good days gone by. The management could not object to this plan as they would be paying for the amount of work actually done, whereas now they are paying the same price for 25,000 ems as they do for 50,000 ems. And this fact in itself causes more dissatisfaction and dismissals than could possibly accrue from a piece system. Under hand composition there was always an implied dead line, upon our daily papers, at least, but it was of such a nature that it worked no hardship except to the individual who was "breaking in" after a week's hilarity, and this more frequently happened to the "swift" than to the ordinary printer. The machines have come to stay and provision should be made to give more of the fraternity a better opportunity to benefit by them, and from our point of view this can better be accomplished through a piece scale.

PATENTS.

There are six linotype patents to record this month, five of them being the property of the Mergenthaler Linotype Company. No. 619,875, by P. T. Dodge, the president of the company, deals with mechanism for handling the two-letter matrices. The assembling elevator is adapted to sustain matrices at different levels, and is combined with means for raising and lowering the elevator instantly, so that the



of logography since the original English patent of 1785, and believe that I know how to avoid its weaknesses and make use of its advantages. I do not use any keyboard for my machine, but give the compositor the aid of both hands in setting the type. I have a simple and satisfactory method of automatic justification, and can handle several sizes of type in one machine without nicking. I hope to have a machine ready for exhibition within a year."

Would not a piece system for machine composition be far preferable to the operators and to the management alike than the present time system? When the machines were so suddenly adopted they destroyed almost entirely the order and system which existed under hand composition and a time scale was at that time very properly inaugurated, but it has surely outlived its usefulness. The linotype has been so perfected that the stoppages of the machine during working hours are reduced to a minimum, thereby removing the possibility of endless wrangling over loss of time by the operator, which was one of the principal objections to a piece scale up to within a few years ago. The claim has also been made that a piece scale would serve as an incentive for an operator to "pull out," and create an abnormal output and establish a false standard of competency. To be sure he would "pull out," but to no larger extent than he does under the time system to secure the reputation of being a "swift," nor to no greater extent than he "pulled out" for years under hand

matrices, delivered always at one level by the assembling mechanism, may be received into the elevator at different elevations.

George A. Bates designed the linotype mold, patent No. 618,554. This mold has removable liners, as D D, the shifting of which serves to alter the length of the slot in the mold, and thus changes the measure. The simplicity and time-saving character of this mold is very apparent. No. 619,392, by W. S. Coe, represents a very similar mold, but provides a soft-metal filling behind the liner. Mr. Coe is also the originator of No. 619,393, which covers the combination of a pump-locking device and a mold-slide-operating mechanism acting to stop the action of the pump when the mold slide is released and thus prevent "squirts." B is the mold slide and P the pump lever, and the change in the regular mechanism consists in the use of the arm T and the block U, which serve as a check.

Another means for altering the measure is provided by John R. Rogers' patent, No. 619,441, wherein an adjustable jaw *m*⁵ holds one end of the line of matrices and is set on a screw rod with a nut and lock, for fixing it at different set points to secure the desired standard measure.

Charles R. Murray, assignor to Barnhart Bros. & Spindler of patent No. 618,800, has obtained two claims on the crimped space here illustrated, which is evidently for use in the justifier of the Cox typesetter. As the crimped space

was first used by Mackie, the English inventor, in 1870, this patent, of course, only covers details of construction.

F. B. Reed, of Lowell, Massachusetts, in patent No. 618,618 describes a means of adjusting the two-letter matrices to the desired height for use in linotype machines having italic or head letter.

L. K. Johnson and A. A. Low, of Brooklyn, are still at work on the new Alden typesetting machinery, as evidenced by patent No. 618,463, which describes improvements in typesetter cases in which the several types for a word or syllable are pushed forward automatically into position to be removed by hand. The drawing affords some idea of the manner in which the type are forced out. Mr. Low has also obtained patent No. 618,475, showing a complicated set of fingers and levers, constituting a part of the type-distributing apparatus to be used with the typesetter case.

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; \$1.25.

A MANILA paper has been renamed the *Dewey Eagle*.

FRANK N. BUSH, Peoria (Ill.) *Woodman*.—Your circular is well worded and nicely printed.

A "MARKED COPY" of the Gibson City (Ill.) *Courier* has been received which was not marked.

CAPT. J. PINCKNEY SMITH, who helped found the New Orleans *Daily States*, died in February.

B. M. VANDERHURST, one of the best-known newspaper men in Texas, died February 18, at Austin.

A NOVEL measure has been introduced in the Wisconsin legislature looking to the taxation of newspapers.

GEORGE B. M. HARVEY has purchased the *North American Review*. The price paid is said to be \$225,000.

LA JUNTA (Colo.) *Tribune*.—The *Tribune* was criticised in September. Every ad. in the issue of February 15 was a model.

THE associated dailies of Michigan are to establish a house for the manufacture of news and miscellaneous plates for the use of Michigan publishers.

A RUMOR that William R. Hearst was seeking to gain control of the Allegheny *Record* is put at rest by the purchase of that paper by the Pittsburgh *Press*.

In its issue of February 10 the Hudson (Wis.) *Star-Times* reproduced the three Bank of Hudson ads. winning honors, and also took occasion to very kindly refer to THE INLAND PRINTER.

MELVIN Z. REMSBURGH has sold his interest in the Ocean-side (Cal.) *Blade* and has started the Corona (Cal.) *Review*, a four-column, six-page paper. It is a neat and newsy little sheet, nicely printed.

THE *Illinois Staats-Zeitung*, the oldest German paper in Chicago, after fifty years of vigorous life, is in the hands of a receiver. The company has been reorganized and publication will be continued.

NEW HAMPTON (Iowa) *Tribune*.—A point that mars your exceptionally neat paper is those paid readers in the middle of the first page; these contracts can be secured without granting such positions. The head "Additional Local" is not suitable for the first page—"Local News" would be far

preferable even if the major portion does not appear here. Your paper is a leader in local news, correspondence, neat make-up and attractive ads.

WARREN (Ind.) *Republican*.—There is a good showing of local news, carefully made up. More prominent article headings would be an improvement. Ads. are creditable, while a more even color is needed in the presswork.

A NEAT booklet has been issued by the Pathfinder (D. C.) *Pathfinder*, entitled "Proof Sheets," and intended as a bid for advertising. The *Pathfinder* has a circulation of 24,000, and heretofore has been published without ads.

MEMBERS of the Journalists' Club, of Baltimore, are busy making preparations for the ninth annual convention of the International League of Press Clubs, April 11 to 15. Delegates from fifty-four press associations are expected.

THE plant of the Minneapolis *Tribune* was totally destroyed by fire February 25, entailing a loss of \$100,000; insurance, \$80,000. The *Times* and *Journal* offered all possible assistance, and the paper appeared the following morning as usual.

Labor Leader, Lancaster, Pennsylvania.—Your first page is exceptionally neat, although a better finish would be given the heading if parallel rules were used on either side of the date line. There is a sameness about the ads. that would be relieved by an occasional border.

THE annual meeting and informal dinner of the Chicago Trade Press Association was one of the most enjoyable and successful in the history of this organization, which has become a power; during the past year it has been recognized by the United States Government.

THE Canadian Press Association held interesting and profitable sessions at its annual meeting in February. Great good is gained from these gatherings, and all editors and publishers should unite forces for the common good. John A. Cooper, Toronto, is the new secretary.

PAPERS are received each month where the desire of the sender is not clear. I should be pleased to be of service to these if they will make their wants known. Papers are criticised only when "For criticism" is written on the margin, or when accompanied by a letter of explanation.

IVESDALE (Ill.) *News*.—If you would run your paper dry it would add fifty per cent to its appearance. For neat ads., the *News* is in the lead—in this it is much aided by the series of Pisa, which is unexcelled for striking display. It is a mistake to grade the second column of local items in reverse order.

OVER two hundred prominent newspaper men sat down to the dinner of the American Newspaper Publishers' Association, at the Waldorf-Astoria, in New York, on February 17, and afterward listened to speeches by Lieutenant-Governor Woodruff, St. Clair McKelway and Congressman Mahany.

NEARLY one hundred specimens of the dry goods ad. had been submitted up to March 8, with the prospects good for the number exceeding that of the bank ad. competition by March 15, the date on which the contest closes. The judges have been chosen, and the result of the contest will be given next month.

J. W. HILTON, Salt Lake City, Utah.—Your ads. are excellent. Where you run three short lines in caps they look much better leaded, as is evidenced in the ads. of Miller & Miller and the Smith & Montgomery Company, as compared with those of George H. Ingham, the Parkes Floral Company and Phil Klipple.

PARRY SOUND (Ont.) *North Star*.—Your paper is nicely printed and shows a careful make-up, which, however, could be improved in a few details. Run a lead between items of correspondence, put "Condensed News Items" in one line,

and use three-em dashes between editorial notes. Headings on short local items are neat, and ad. display is most commendable.

ONE of the most wide-awake press associations in the country is the "Illinois." Its thirty-fourth annual meeting was well attended and exceptionally profitable, one of the most valuable features being the question box. This open discussion of practical methods of newspaper management proved very helpful.

OAK GROVE (Mo.) *Banner*.—Ads. and make-up are creditable. In setting heads like "Accidentally Shot," issue of February 4, put either the first line larger or the second part smaller. When you have occasion to get a new dress, get a size of type nearer that used on the outside pages—there is too great a difference.

Roller Monthly, Canton, Ohio.—With the beginning of the new year this "high-class illustrated magazine from the home of President McKinley" passed into the control of women. The contents are of a most interesting character, presented in an attractive manner. Make-up, ad. display and headings are excellent; I reproduce one of the latter (No. 1). The



No. 1.

presswork is a weak point, as the color is uneven, and the half-tones are far from perfect. There is evidently little if any time spent on the make-ready.

GEORGE W. WILSON, *South Dakota Mail*, Plankinton.—The pupils of the South Dakota State Industrial School have reason to be very proud of their paper. It is nicely printed, and good taste and workmanship are shown throughout. Just one suggestion—one more lead on either side of dashes and after headlines is advisable.

SHAWNEE (O. T.) *Quill*.—I am very much pleased with the make-up and ads. of your paper, particularly with the latter, on which excellent taste is shown. In the four-column ad. of the H. B. Claflin Company there is a pyramid of five lines which would have looked better set as a paragraph, indented about six picas on each side.

A. B. COLLINS, Concordia (Kan.) *Daylight*.—Six-point De Vinne periods should have been used after the initials "E. V.," and two leads run between the lines "At," "King's" and "Studio." I should also have omitted the periods after the first line and after "Over." These minor details, however, do not materially mar a very good ad.

Industrial School Record, Golden, Colorado.—The words of praise being bestowed upon your little paper are well merited. It is as nicely printed and made up as any publication that comes to my table. You should spell out the month in your date line, use parallel rules on either side of this line, and run a lead less at the heads of columns.

WATERFORD (Ont.) *Star*.—You publish a newsy paper, and handle the mechanical work well considering the assistance you have. Where pointers are used in the ads., there is a tendency to use too many. The ad. of J. E. York & Co. would be very neat but for this fault and a too prominent display of the address. Good judgment is shown in the display of nearly all.

A PROFITABLE and inexpensive means of self-advertising has been followed for three years by the DeGraff (Ohio) *Journal*, at the annual meeting of the Farmers' Institute. It consists of a little notebook of about a dozen sheets of news stock, with an attractive cover and binders' board for the

back, one of these and a lead pencil, on which was printed "Compliments of the DeGraff *Journal*," being given to each farmer attending. The printing on the pencil, S. P. Pond, the publisher, informs me, was done on a job press.

WARREN (Ind.) *Tribune*.—The presswork is the weakest point of your paper; both color and impression need attention. Some of the ads. are quite artistic, while others might be classed as the reverse. Avoid setting an entire ad. in lower case, and always endeavor to have the body small enough to afford proper contrast with the display. Correspondence should be graded.

GREENFIELD (Ill.) *Argus*.—Attractive ads., careful make-up, and a good quality of paper combine to make a fine weekly of the *Argus*. The local field is fully and ably covered. The heading on the fourth page should be rearranged. Put a parallel rule after the ad. and break up the two lines, "Vic H. Haven, Editor," and "Terms, \$1.50 per year," by placing either one or the other above the rule and following "Greenfield Argus."

BELGRADE (Minn.) *Tribune*.—I will give you two rules which you should always keep in mind when setting ads.:

Never use more than three kinds of type in a single ad.; two would be better. Select one or two lines for prominent display, putting the balance of the ad. small to afford proper contrast. Follow out these instructions, religiously refrain from using hair-line letters and ornaments in your paper,

and then send me another copy and I shall be glad to aid you further. More ink and impression will help your presswork.

F. M. JOEBGES, Philadelphia.—The *Carriage Monthly*, with its new cover design, head lines and running title, is much improved, giving it a modern and up-to-date appearance; and yet its old form was very neat. Its many pages of advertising, some of the ads. on which were very difficult to handle, are set in a most satisfactory manner, the entire mechanical work reflecting great credit upon the Ware Brothers-Ferkler Printing Company.

In an address before the Illinois Press Association, A. R. Van Skivor, of the Streator *Free Press*, made a bull's-eye shot when he said, "It is the women who determine what paper the family shall take." This does not mean that the newspaper should be a *Ladies' Home Journal*, but it does mean that it should contain portions that will make it indispensable to the women, or it can never lay just claim to the much-coveted title of "home paper."

F. E. WITCH, Logan, Iowa.—Your ads. do you great credit, particularly those of Heterick & Massie. The manner of giving the name of the garment and the price in these equal prominence is commendable, and I should reproduce one of them if they were not so large. The half-page ads. were difficult to handle, but were set in good taste. In the auction ad., if you had made a separate line of each article offered for sale it would have been much better.

BRIG.-GEN. HARRISON GREY OTIS, proprietor and editor-in-chief of the Los Angeles *Times*, who exchanged pen for sword at the beginning of the war, is receiving merited praise from the press of the country for the part he took in the fighting at Manila. The Chicago *Post* says: "He has been known as something of a fighter in a newspaper way, and has now proved that it is immaterial with him whether he wields a sword or a pen. He is a patriot with either and a master of both."

PLATTEVILLE (Wis.) *Journal*.—The first number of this new small-page weekly, consisting of sixteen three-column pages, is a newsy and nicely printed paper. Roman caps for

running title and date line would be better, and would not crowd the latter. If you abbreviate "No." you should also abbreviate "Volume." Run less margin at the top; the greater amount belongs at the bottom. The ads. are neat and attractive, the only adverse feature being a tendency to overcrowding with display.

CHARLES W. HENKE, New Paynesville (Minn.) *Press*.—I note that several of the suggestions made in November have been adopted. A better display head could be constructed by using a larger letter for the first line, caps for the third part, fewer words in the second and more in the fourth parts. Ads. look well with the exception of "The New Store"; try this again, using one or two cap lines. I think you will find it difficult to get a satisfactory new press for the price you name, but would suggest that you write one of our advertisers, stating just your requirements.

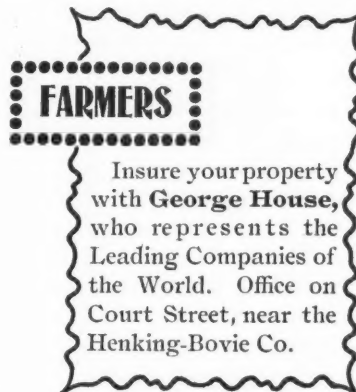
SAM E. DAVIDSON, editor of the Adams County (Ohio) *New Era*, writes: "I have been noticing the way professional cards—doctors' and lawyers'—are set in various exchanges, but have never yet seen one, in all the papers examined, which agrees with my ideal, neither am I able to set one which suits me. Will you, in some number in the near future, give some samples of these ads.?" *Answer*.—Your difficulty is one shared by all publishers, and while it is

overcome in a measure by some, the results can hardly be classed as "ideal." The *Dover (Maine) Observer* uses caps and small caps of Old Style to good advantage (No. 2), while the plain

roman, without the two-line letter (No. 3), as used by the Spring Valley (Wis.) *Sun*, is probably the most simple treatment. The style that best suits my ideas is that of the Checotah (I. T.) *Enquirer* (No. 4). Here but two styles of display are used with no attempt to use large sizes, relying upon the 6-point roman for full lines. The most com-

Under department heads, where subheadings are used, put the longest first; where the matter consists of paragraphs without headings, put the shortest first, as you do.

Gallia Times, Gallipolis, Ohio.—The *Times* is less than a year old and is a very neat paper. Its strongest feature is the correspondence, something over twenty towns being represented. And yet there seems room for more, as the following appears at the top of a column with the striking head, "Can You Write?" "At the subjoined list of post offices



FARMERS

Insure your property
with **George House**,
who represents the
Leading Companies of
the World. Office on
Court Street, near the
Henking-Bovie Co.

No. 5.

the *Times* has either no correspondent or one that does not perform his duties. If you care to send in the news of your neighborhood, write us and we will furnish a copy of the *Times* each week and the necessary stationery. Remember, we want only correspondents that will work. Here are the places open." The names of twenty-two towns followed. The paper is nicely made up except the plate matter, which is slighted, particularly in the indentation at the tops of columns. Editorial headings are not prominent enough. Ad. display is good; a very attractive little two-inch ad. (No. 5) appears herewith.

By the time this number of THE INLAND PRINTER reaches its readers, Routes 1 and 2 of the Bank of Hudson ads. will have about completed their course. At this writing Route 1 is in Iowa, having yet to visit Wisconsin, Minnesota and Michigan. Route 2 is about to enter Maine, and after passing through this State has to visit but a few provinces in Canada before completing its journey. Route 3 has gone astray through the efforts of one of the recipients to save postage. He separated the letter of instructions from the ads., mailing one as first class and the other as third class. The person to whom they were addressed had removed from Nebraska to Texas, and the letter was forwarded, while the ads. were delivered to his former address, and were probably thrown aside as of

GEO. E. HOWARD,
FIRE, LIFE AND ACCIDENT
INSURANCE.
DOVER, MAINE.
No. 2.

W. L. MUMFORD,
Blacksmithing, Horse Shoeing, Repairing,
Spring Valley, Wis.

N. P. HOTVEDT, M. D.,
PHYSICIAN AND SURGEON.
Office upstairs in
Taylor's Drugstore.

No. 3.

mon fault in setting these ads. is the use of too many faces of type, frequently as many as a dozen appearing in a column. The whole department should be treated as one ad., using not more than three faces.

S. N. KEMP, *California Cultivator*, Los Angeles.—You are quite right in saying your ads. are hard to handle; they usually are in a publication of this character, and yet you have overcome the difficulties well; they are as distinctive as could be desired. The *Cultivator* is evidently progressive and improving right along, the changing of the half-tone on the artistic cover being one of its particularly good features.

C. HOWARD DAVIS. J. MONROE VANDERPOOL.

Davis & Vanderpool,
PHYSICIANS AND SURGEONS.
CHECOTAH, IND. TER.

Office rooms 1 and 2, Coleman's new brick, up stairs.

DR. D. M. PATE,
SURGEON,
CHECOTAH, IND. TER.

All calls from reliable parties at any distance answered promptly.
Office next door to Coleman's drug store, on Front street.

No. 4.

little value. This lengthy explanation is due to those who have been waiting long for an opportunity to examine the ads. The first of the other packages to be returned to me will be immediately mailed to Nebraska, and will finish Route 3, passing through Kansas, Texas, Arkansas, Missouri, Kentucky, North Carolina, Alabama, Georgia and Florida, and thence to the Bermuda Islands.

EARLVILLE (N. Y.) *Standard*.—The first page of your paper would be greatly improved if one of the heavy rules was omitted. "An independent newspaper" could be set smaller and placed beneath the title, and the other matter in

the same line placed in two lines of smaller type where "No. 12" now appears, the latter to be combined with "Vol. XII" at the opposite side of the page. If correspondence was graded, the make-up would be very pleasing. The larger ads. are quite satisfactory, while too many faces of type are used in some of the smaller ones, and a few are not properly balanced.

W. R. HOTCHKISS, Whitewater (Wis.) *Gazette*.—"There is always room at the top" is no idle saying. I remember once reading a very inspiring little poem the sentiment of which was that the man always wins who never *thinks* of failure. Your new heading is neat and many pleasing improvements are noted in the *Gazette* as it appears today. The head rules should be transposed. Ads. and presswork are all that could be desired; as much might be said for the make-up, but for the placing of the last lines of paragraphs of correspondence at the tops of columns—this could be avoided by using a longer item to "break."

GEORGE W. BROWN, Simcoe (Ont.) *Reformer*.—"Your request was too late for the March issue. The ads. in the book, "Kaffir, Kangaroo, Klondike," are very good for rush work; still there a few details of balance and contrast that could have been bettered without loss of time. In that of Weeks & Hurlbut the last paragraph should have been in roman; the last line in the one following would have looked better centered, and there are a few others where roman could have been substituted for display to advantage. The great majority, however, could not have looked better if unlimited time had been at your disposal. The double-page ad. of Northway, Anderson & Falls is excellent.

HUGH C. MACLEAN, Toronto, writes: "Would you inform me through THE INLAND PRINTER as to the method usually employed in valuing a mailing list of bona fide subscribers, and also how you would value the good will of a growing publishing business." *Answer*.—"There is really no method or fixed rule governing either of these matters. A number of years ago the good will of a newspaper was supposed to be worth a sum equal to the net receipts for five years, but of late the net receipts for two years is considered a good price. And yet these figures cannot be taken as a criterion. A plant may be barely paying expenses, and yet be in a field of great possibilities, in which case the net receipts of ten years might not be an exorbitant figure.

L. P. CARPENTER, a veteran newspaper man, died at his home in Morris, Otsego County, New York, January 23. Mr. Carpenter was born in Oswego County, of the same State, in 1828. When a boy he removed with his parents to Coopers-town, New York, and there served an apprenticeship in the printing business, and afterward worked as a journeyman in Utica, Rome, Albany and other cities in New York State. In 1853 he established the Oneonta (N. Y.) *Herald*, a weekly paper. His reminiscences of those days, when he toiled as editor, compositor and pressman, were most interesting. In 1866 Mr. Carpenter disposed of the *Herald*, and after a needed rest of two years, he settled in Morris, purchasing the Otsego *Chronicle*, the name of the paper being changed immediately to the Morris *Chronicle*. During the past few years he has gradually dropped the laborious part of the work, but only as physical disability demanded. Until he was taken sick, he was daily at his desk, and his final illness was of but a few days' duration. He was a member of the Baptist denomination and for years was closely identified with the interests of that church in central New York. The deceased is survived by his wife, Emeline C. Whitcomb, and two sons, Edwin E. and Clement D., both practical printers and newspaper men.

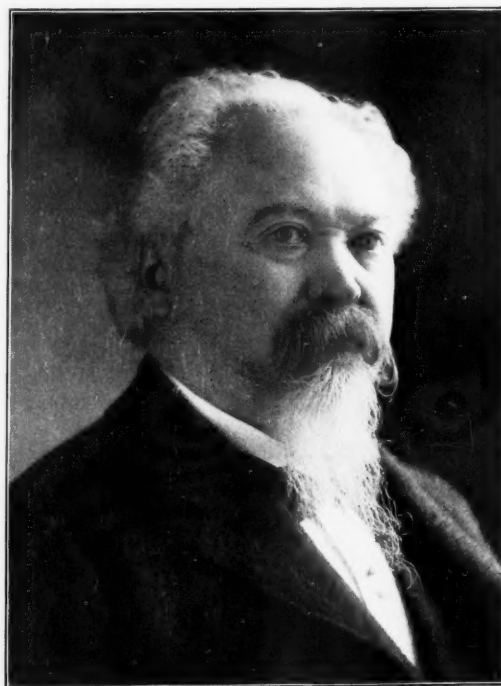
EACH number of your valued monthly contains a feast of good things. It is a delight to peruse its pages. I inclose check for another year's subscription.—*Duane E. Brewer, Buckingham-Brewer Printing Company, Bridgeport, Conn.*

EDWARD KEOGH.

MONOGRAPH READ AT THE DECEMBER MEETING OF THE MILWAUKEE TYPOTHETÆ, BY MATT J. SIMPELAAR.

DEATH very suddenly and unexpectedly entered this limited association—the Milwaukee Typothetæ. On November 29, 1898, Edward Keogh, a respected member of this society, departed this life in consequence of a stroke of paralysis received five days before.

It is fit and proper that on this occasion a few words should be mentally recorded in memory of one who was instrumental in lifting the business of printing above the level of ordinary commercial transactions. The finished article produced by the conscientious printer contains but little intrinsic



EDWARD KEOGH.

value, so far as the material used in its production is concerned. Real labor—scientific, artistic labor—and actual brainwork, is what determines the value of the article produced. One dollar's worth of bristol board may be made into a thousand business cards upon which \$24 worth of high-skilled labor can be expended. Edward Keogh was one of that class of printers who delighted in beautiful work; all work had to be done well. He abhorred "blacksmithing," as applied to our trade.

All of the members of this association enjoyed a personal acquaintance with Edward Keogh; in fact, it may be said that few men were better known in Milwaukee, or even the State of Wisconsin, because of his striking personality. He had lived here almost a lifetime—fifty-six years. His parents emigrated from Ireland to America in 1841, settling in Utica, New York, where they stayed but little over a year, to come to this city and make it their permanent home. Edward was then seven years old. His father was a teacher, and under his tuition Edward grew up until he was sufficiently up into the mysteries of the three Rs to be considered fit to enter the *Sentinel* office in the capacity of "devil" and to eventually learn the art of setting type. Gen. Rufus King was conducting that paper in those days.

In course of time Edward developed into a journeyman, but he never claimed to be any more than a good news and

book hand. The trick of laying out a book form was to him a great mathematical problem. He never became a "tourist" printer. He left Milwaukee for a very short period only, and never ventured farther from home than Chicago.

His father was a strict disciplinarian, which accounts for the fact that Edward at the age of twenty-five had never tasted liquor nor acquired the smoking habit. I suppose it was just as anomalous in those days as it is at present to find a "teetotaler" among the printing fraternity. He often told me that up to the time of his entrance into the political arena he was free of these popular vices.

In 1857 he married the beautiful Miss Catherine Manion, who survives him, and bore him six children, three of whom are living—Frank, Isabella and Edward, Jr.—who will perpetuate his name and the business so successfully developed.

Edward Keogh often told me that but for the encouragement given him by his employer, General King, who gave him an editorial "send-off" in the *Sentinel*, he would never have entered politics. But once into it, his ambition led him on until he enjoyed the distinction of having been returned to the State legislature oftener than any other man, Fred Horn, of Cedarburg, not excepted. Still, he did not allow politics to interfere with his life's programme. He was a printer, and as such his real ambition was to create a business of his own. This he did in an exceedingly small way in 1866. In that year, while working as a journeyman for Joseph H. Yewdale, he conceived the plan of bidding for the city printing—a contract for about \$500 worth of work. That certainly was an original idea, a man without a dollar in his pocket and no outfit at all bidding for a city contract! There was much kicking among the learned board of councilmen; but young Keogh had made a number of friends while in the legislature, and through the influence of Oscar Altpeter, a member of the council, the work was awarded to "Ed" Keogh and printed by Yewdale! The next year he was assisted by friends so far as to enable him to start up visibly with a plant worth about \$1,500. His brother-in-law, Sexton, made him a present of a Gordon card press. It was uphill work for a number of years. Keogh was poor, and his credit was even poorer. He could not afford to hire skilled help. During the years 1875-82 he had a foreman to whom he paid \$16 a week, and a few apprentices and "two-thirdsers," with an occasional full-fledged journeyman in case of a rush. It has always remained a mystery to me how so sagacious a business man as Edward Keogh could fail to see the leak in so many years of experience. The only way I can account for it is the self-acknowledged fact that he was not a practical job printer.

My business acquaintance with Edward Keogh dates back to the summer of 1882, since which time I have been constantly in his employ in a confidential capacity. That year I was holding the ad. cases on the *Sentinel*, when Mr. Keogh sent for me, on the recommendation of somebody that "a certain Dutchman with an unpronounceable name would probably accept the foremanship of his office." The name, however, did not stand in the way, for he said: "Any man who worked eleven years for 'Joe' Yewdale can surely work for me."

I went rather reluctantly to meet Mr. Keogh, because I felt as if I could not make a success of so small an office, and I told him so very plainly. He said he wanted somebody that would make "the thing" grow, as there was lots of room for it. To my surprise, he did not express any dissatisfaction at the great sacrifice of paying \$22 per week, where he had paid only \$16 before. More than that, he gave me to understand that he expected me to run his shop just as though it were my own—an honor he has bestowed upon me ever since.

I shall never forget, however, how, about six months after my advent, and working upon that plan, he called me to account one Saturday noon by accosting me in his customary

blunt but honest way, accompanied by not very euphonious but very significant expletives: "Say, young man, where is this thing drifting to?" "What's the matter now," says I. "Why, d— it, here I've been looking over my books for the last hour and a half, and the biggest pay roll I could find is \$69 per week. Last week your pay roll was \$95, the week before that \$105, and this week it is \$110! I say, where is this thing going to land?" I merely smiled and said: "That's just what I came here for, and I am going to work for you till your pay roll is \$250 per week. Whoever heard of a printer getting rich on a pay roll of \$69?" He seemed to like my way of treating this subject; at first he stared at me for a moment, then slapped me on the shoulder and said: "All right; go ahead!" The pay roll during the last three years has averaged but little less than \$500 per week.

I rather dislike to speak of myself; but while penning this monograph, I thought that perhaps you might be more interested in these details, as showing the everyday life and character of Edward Keogh in a more agreeable light than in the stereotyped obituary tone of the modern newspaper.

Edward Keogh was an energetic business man. He had a clear foresight of the possibilities and impossibilities of the trade, and he was quite optimistic of the future of the trade in Milwaukee. He deplored the fact that so much Wisconsin work is taken out of the State while Milwaukee has all the facilities to creditably turn out any work that may be offered. He was actually in love with the trade. Even at the age of sixty-four, when he had acquired enough of this world's goods to enjoy a well-deserved rest, with children grown into manhood, capable of taking good care of the financial end of the business, he delighted in the hustle and bustle of the men, the rumbling noise of the presses; the racket of the mallet and planer, the everlasting ring and answering of the telephone, and every other noise that betokened business was music to his ear; while he would scare up like a schoolgirl at the slamming of a door, the falling of a pair of chases, or the unnatural noise produced in the creation of a handful of pi. He delighted in holding copy for about three hours of the day in a small room where the proofreader could hardly hear his own voice; and while he was always full of praise of the man who produced a clean proof, it was amusing to profane ears to listen to his compliments when the luckless typo or operator had made an out or produced a doublet. The very day that Mr. Keogh was stricken he had faithfully held copy on the proceedings of the common council, which he and I had a way peculiarly our own of reading in a remarkably short time.

We all knew Edward Keogh as a printer of progressive ideas, and it is not to be wondered at that he should be the first in this city to apply machine composition to a general job and book establishment. His order for the first Mergenthaler was placed on August 19, 1895, and it was very provoking to him that it was not delivered until January 9 following. He always thanked me for it as being the best advice I ever gave him. The success was so marked that the first was soon followed by a second and third machine which are constantly employed at full time. He foresaw its possibilities and future in this city, and was not a little proud of being the pioneer in that enterprise.

And what shall I say of Edward Keogh as a man, as distinguished from his characteristics as a printer? The simple sentence, "He was a man," embodies all the encomiums that might be bestowed upon his memory. True as steel in all his dealings; kind-hearted as a woman; blunt in his denunciation of any man or any thing that did not bear the seal of truth; charitable to a fault, sometimes; a friend to the friendless; an enemy of hypocrisy in any form. He had a keen insight into the human character; terrible in his way of revenge, yet ever ready to forgive those that had wronged him. I cannot refrain from mentioning one incident in which over-confidence cost him \$6,000. It was when a partner in

his Chicago enterprise defaulted. This undeserved blow, coupled with the fact that he was often made the victim of his generosity by indorsing worthless notes, and lending smaller or larger sums of money without security to individuals who had not the remotest idea of ever paying it back, at last made him lose faith in human character; but it pained him greatly when not long ago he was obliged to refuse a friend in business distress his signature to a bond.

Edward Keogh was often spoken of as a man of a jovial nature. This is a mistake. He may have been so previous to his fiftieth year, and at a time when there was lots of fun in political campaigns, especially in his bailiwick; but during the sixteen years of our acquaintance I found him to be a perfect type of the cool and ever-calculating American business man.

Strange to say, he was a printer who abhorred books; in fact, I never saw him read one; but he was a great reader of daily newspapers, and would spend two or three hours at a time in perusing them each day. Withal he was quite a philosopher, and had an abrupt way of dismissing things from his mind that were in any way bothering him.

A great change came over him after the severe illness that lasted nearly three months, about five years ago. He began to age very fast, and in his daily actions and conversations he resembled the man of seventy or even seventy-five, although not quite sixty-four years of age. He was almost left alone with his thoughts, except when he found relief in expressing them to me in the dinner hour when stillness prevailed all around us. He took great delight in watching the movements of passers-by and commenting on them. "See, John Black—he is getting old, ain't he?" "There goes old Thorson for his drink before dinner!" "See that horse of John Crilley in front of Marble Hall? He is pounding his foot upon the sidewalk as if to call John out." "Wonder what old Swaim is rushing up and down the street for so many times a day? He carries a cane but never uses it." "Who are those three fellows arguing across the street? Politics, I suppose—politics, nothing but politics all the year round!" In this way he would commune with himself, if sometimes I paid no attention to his reveries.

To most of you it will be news if I tell you that Edward Keogh was a firm believer in the teachings of Christ and the work of Christianity. He would often talk upon religious subjects to me—not in a narrow-minded way, but upon the universal tenets of the Christian church. Mr. Keogh was a Roman Catholic, I am a Presbyterian; he was a leader among Democrats, I am an active yeoman in the Republican party—yet, in all those sixteen years, neither of us ever uttered a religious sentiment or a political phrase that was apt to offend one or the other.

Humanly speaking, the end of this good man came all too sudden. Death had been uppermost in his mind for at least two years. Whenever he took up his newspaper, he seemed to be looking, first of all, to see if anyone had died suddenly. If so, he would read it aloud to me, and if he happened to know the deceased, he would invariably relate something of him or suggest a reason for the sudden death.

On that fatal evening when he was stricken, he was one of the last to leave the office. He wore his heavy overcoat for the first time, and while I assisted him with it I remarked that it weighed about six pounds. "No fear of freezing to death in this coat, Matt!" were the last words I heard him speak. At about 11:30 o'clock, while undressing, he was stricken with paralysis, and remained in a semi-comatose state until death came at 3 o'clock on the morning of November 29 last. He was buried in Calvary cemetery on the beautiful wintry morning of Thursday, December 1.

"His form locked up in eternity,
Here sleeps a printer true,
Of paragon type in honesty—
A good man through and through."

NOTES ON JOB COMPOSITION.

CONDUCTED BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

THE COLOR PRINTER, by J. F. Earhart. Reduced to \$10. The Inland Printer Company.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition, taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

GEORGE W. BROWN, Simcoe, Ontario.—Your ads. are all well displayed and attractive.

F. F. HELMER, Lockport, New York.—Your specimens are unique and artistic as well.

MELVIN Z. REMSBURGH, Corona, California.—Your specimens are all neat and quite artistic.

D. W. MARTIN, Paragould, Arkansas.—Your letter-head specimen is all right and very neat.

W. L. PURCELL, Moline, Illinois.—Your leaflet is artistic, both as to composition and presswork.

J. E. HUTCHISON, Frankfort, Indiana.—Your specimens are all neat and evidence proper treatment.

E. B. STUART, Marshall, Michigan.—Your specimens are all excellent, and many of them artistic as well.

HENRY D. TAFT, Riverhead, New York.—Your specimens are artistic and excellent examples of "ye olde" style.

LYTTON ALLEY, Nashville, Tennessee.—The composition on the Advocate card is good. This applies also to the stationery headings.

THE FOOTE & DAVIES COMPANY, Atlanta, Georgia.—Your brochure is an excellent one. The cover is quite artistic and harmonious.

JOE C. BOURLAND, Marion, Kentucky.—Your stationery specimens are very neat and show considerable improvement over those previously sent.

HARRY C. NAGLE, Tower City, Pennsylvania.—Your specimens are neat and have been accorded the proper treatment for work of that class.

FRANK CONOVER, Salem, Oregon.—The Y. M. C. A. heading is an excellent one. Neatness, balance and correct display are evident at a glance.

R. A. LEE, Sanilac Center, Michigan.—The heading for the Roberts House, as reset by you, is by far the better of the two specimens. It is neater in every way.

MCCORQUODALE, Lotus Press, Dundee, Scotland.—The display work on both of your brochures is up to date and artistic, as is also the treatment accorded.

HARRY E. WALSWORTH, St. Johns, Michigan.—The specimens which you submit are neat as to plan and composition. The stationery headings are especially good.

CLAUDE C. BISHOP, Nashville, Tennessee.—Your specimens are very creditable indeed. The panel on the Gier heading is too large. Be careful and see that panels are in

good proportion. Considering your experience, your work certainly speaks well for your future success in your chosen vocation.

BEN EVANS, Parker, South Dakota.—The plans of all your specimens are good. Composition neat. We do not approve the curved lines on the W. C. T. U. folder.

J. C. JONES, Washington, D. C.—For a business card the No. 2 specimen is the better. Viewed as an advertisement, or for an envelope slip, the No. 1 specimen is the better. We reproduce both specimens. The No. 1 example was the first proof submitted, and No. 2 is changed to suit the customer's

LOANS NEGOTIATED ON STOCKS, BONDS,
BUILDING AND LOAN CERTIFICATES . . .

The District Banking

and Insurance Agency

1206 G STREET, N. W.
WASHINGTON, D. C.

Commercial Paper Discounted
Advances on Life Insurance Policies

No. 1.

LOANS NEGOTIATED ON STOCKS, BONDS,
BUILDING AND LOAN CERTIFICATES . . .

THE DISTRICT BANKING AND INSURANCE AGENCY

1206 G STREET, N. W.
WASHINGTON, D. C.

COMMERCIAL PAPER DISCOUNTED
ADVANCES ON LIFE INSURANCE POLICIES

No. 2.

views. The No. 2 example is one of dignified simplicity. Had the No. 1 specimen been designed for a color scheme and had the right kind of treatment, it would have been very good. The prominent display was so ordered by the customer.

WILLIS EDWARDS, Austin, Minnesota.—Your specimens are all excellent. The balance, whiting out, harmony of type faces and neatness are all that could be desired. For an apprentice your work shows much promise.

JOHN A. DENNISON, Ada, Ohio.—It is true that necessity forces invention. You did excellently well with your K. P. flags, and we cannot see why they are not just as good as those made by firms making a specialty of the business.

THE *Argus*, Greenfield, Illinois.—It is a bad plan to print ornaments in heavy colors underneath reading matter. Had it not been for this, your blotter would have been very good. The Bassham card and the folder for the Greene County Farmers' Institute are excellent as to composition.

GEORGE M. AMBROSE, Oak Park, Illinois, whose work has been frequently reviewed in this department, has entered the journalistic field. His new paper, the Oak Park *Argus*, made its initial bow to the public on March 3. We bespeak for the proprietor the success which he hopes for and deserves.

BOOTON & HARDING, Gallipolis, Ohio.—Taken as a whole, the composition on your specimens is good and well balanced, but some of the specimens are faulty, as would naturally be expected in so large a parcel. There is entirely too much border on the Harding heading. The color scheme is

bad on the Hall heading. The ornaments used to make the name line longer, as well as those above and below the word "and," should have been omitted. It is a bad plan to get too much "red" in a color scheme.

C. C. YEOMAN, Rochester, New York.—Your No. 1 specimen is the best and most artistic. The No. 3 specimen is the one possessing the least merit. We do not think the ornamental cut in the upper right-hand corner any more suitable than the one on the No. 1 specimen. Strictly speaking, neither one is appropriate.

HARRY BLUMENTHAL, Denver, Colorado.—Your January Fraternity ticket is by far the best and a very creditable job. The display on the March card is not so good. It is too much on the "long-line-short-line" plan. For an apprentice we think your work excellent. Do not be discouraged. Keep trying and studying. We are ready to help you in any way possible.

W. L. CALDWELL, Leon, Iowa.—Your best and most artistic heading is the one for Wion & Strew. It is excellent. You made wonderful improvements in all the reset jobs. Were they of such a character that we could successfully reproduce them we should do so. We are glad to know that the suggestions offered in this department have been of assistance to you in getting customers.

GEORGE H. BLACKWELL, Litchfield, Minnesota.—The *Review* heading is a good one. Your stationery headings are all neat, but not out of the ordinary. We call your attention to the fact that the firm name should always be given the most prominence on stationery headings. You made improvements in every instance over reprint copy. This applies to the ads. as well as to other jobs.

GEORGE R. MOORE, San Francisco, California.—The display on the second page of the C. M. B. S. folder is excellent. The first page of the Morse folder is your most artistic specimen, and is a good example of simplified display. Be careful of overornamentation. It is dangerous. Do not be afraid of criticism. It is good for anyone. Send specimens frequently. It is our desire to aid, not to pick flaws.

CHARLES G. ROURKE, Peterboro, New Hampshire.—Aside from the title-page your ball programme is excellent. A character "&" should not have been employed in the line "Concert and Ball," and this line should have been set in Jenson. The condensed type employed for the name of company is a trifle bad in form. The plan of display should have been different, and two lines made of the name.

THE *Reville*, Memphis, Missouri.—Your letter-head would have a more dignified appearance by omitting the ornaments at ends of lines in panel. Substitute a rule for the open pointer. Narrow the left-hand panel 36 points.

J. P. KNIGHT, . . .

DEALER IN

CLOTHING
MADE
TO ORDER.

Boots and Shoes,
Hats and Caps,
Pants and
Gents' Furnishing Goods,
Memphis, Mo.

No. 3.

Otherwise this is an excellent heading. We notice another of your headings which is set in Schaeffer, the main line on which is underscored with one-point rule. It is a mistake to attempt underscoring on lines which have such a deep shoulder. This heading is very neat and well-balanced. The Knight heading is not extra good as to plan. It is almost impossible to get satisfactory results on these lines. Your other specimens are very neat and attractive. The

balance and finish are all that could be desired. We reproduce one of your envelope corners, example No. 3. This is out of the ordinary and quite unique.

M. H. STONE, West Elkton, Ohio.—Your blotter headed "May Be You Think" is your best specimen. It would have been better had you used one face or series of type for the display, making the address less prominent. Your other blotter is too crowded. The ornaments on the U. B. church card should have been omitted. The line in script is inappropriate. Had some other heavy-faced type been employed for the name on the Loop heading, the job would have been excellent. This kind of type is not very serviceable, neither is it artistic. De Vinne would have been the proper thing to use. The Loop card has the same fault as the heading.

WILLIAM H. ARNOLD, Victor, New York.—We reproduce the reprint copy, No. 4, and the heading as reset by you, No. 5. You made a decided improvement. The No. 4 example

letters patent, provided they are obtainable, on your method. Being unacquainted with it, however, we are unable to intelligently give you the advice asked for. Your commercial specimens are all excellent, and artistic as well.

A. L. GOULD, Babylon, L. I., New York.—Never employ type on stationery or any other kind of work similar to that used on the Howard heading. It is all right to use a line of this character once in a while, provided it fits the place and harmonizes, but to set a whole heading in it is simply ruinous to the job. The type is not legible enough to warrant its lavish employment. Word ornamentation is out of date, in order that lines may be made longer. "Bought of" on the Bush heading is too prominent, as is also the last line.

M. A. ANDERSON, Fairbury, Illinois.—The plan of the Hoobler heading is excellent, but the type employed for the main display is not good. Jenson would have been excellent and harmonious, but we presume you were obliged to use

All Claims Must be made within 5 Days after the Receipt of Goods.

VICTOR, N. Y., 189

M

Bought of M. K. SAGE,
CIGAR MANUFACTURER.
SPECIALTIES.

Octimatus, La Flor De Bronson Howard, Flor De Rob't Fulton, Royal Star and Other
Fine Brands of Cigars.

TERMS:—30 DAYS NET, OR BEFORE IF GOODS ARE SOLD. LESS 2 PER CENT FOR CASH IN 10 DAYS.

No. 4.

ALL CLAIMS MUST BE MADE WITHIN 5 DAYS AFTER THE RECEIPT OF GOODS.

Victor, N. Y., 189

M

Bought of M. K. Sage

...Specialties...

Octimatus—La Flor De Bronson Howard
Flor De Rob't Fulton—Royal Star and
Other Fine Brands of Cigars.

Cigar Manufacturer

TERMS:—30 DAYS NET, OR BEFORE IF GOODS ARE SOLD. LESS 2 PER CENT. FOR CASH IN 10 DAYS.

No. 5.

contains many faults which we have repeatedly spoken of in this department—overornamentation, inharmonious combinations of type faces used in conjunction, word ornamentation to make lines longer, too prominent catchlines, such as "Bought of," etc.

W. T. HALL, Wingham, Ontario.—Your specimens are all neat and well displayed. We would not use round-cornered rule borders on cards, etc., owing to the time required to do it properly. We refer to the card for the Baptist Church. The ornaments at top and bottom of this card should have been omitted. We think it would be more satisfactory if your firm would use a better grade of ink on their commercial work.

E. G. BATES, Albert Lea, Minnesota.—We think the presswork on your envelopes excellent as done by your method of overlay. We have some doubts about the copy-righting of the process. The proper thing is to take out

what you had. We especially object to the type employed for the name. It is too hard to read. Type faces like this should never be cast by any founder, and above all they should never be purchased. Choose the faces which are clearly legible and the ones which require no close scrutiny to read. The Von Tobel heading is very neat, but the pointers are sadly out of place. Do not employ them in conjunction with such types as Racine.

SHEETS PRINTING COMPANY, Rutland, Vermont.—Your blotter is one of the most unique we have seen in a long time. The reading matter is especially good and appropriate to the scheme of the blotter. For the benefit of those who employ the blotter as a means of advertising their business, we will describe this blotter. The main display lines are "A Match" and "Strike Now," together with the name of the firm. The matter is set the narrow way of the blotter, which is 4 by 9 inches. At the right of the first display

line is a match inserted in slits cut in the stock, and opposite the second display line is a piece of sandpaper one inch in diameter. To accommodate the match and sandpaper, one word is set above the other in the first two display lines.

H. H. WALLING, Placerville, California.—We reproduce the ad. of A. Mierison, which appeared in the *Mountain Democrat*, together with the reprint copy, specimens Nos. 6

OUR REGULAR PRICES.

Lonsdale Muslin	-	-	14 yds. \$1.00
Fruit of the Loom	-	-	14 yds. \$1.00
Percales, 36 in.	-	-	12 yds. \$1.00
Dress Prints	-	-	22 yds. \$1.00

For Bargains and Good Values call at the Palace Dry Goods and Mammoth Clothing Stores.

A. MIERSON,

Agent for
BUTTERICK'S PATTERNS.

No. 6.

For Bargains and Good Values

 Call at The Palace Dry Goods and Mammoth Clothing Stores. Below we quote some of

Our Regular Prices.

Lonsdale Muslin.....	14 yards for \$1.00
Fruit of the Loom	14 yards for \$1.00
Percales, 36-inches wide.....	12 yards for \$1.00
Dress Prints.....	22 yards for \$1.00

A. MIERSON,

Agent for
Butterick's Patterns.

No. 7.

and 7. The improvement is too marked to need much comment. The compositor who set example No. 6 used his hands only in his work. The printer who set the No. 7 specimen used his head as well as his hands. If the No. 6 ad. was worth 25 cents an inch to the merchant, the No. 7 ad. was easily worth three times that amount.

THADDEUS S. WALLING, Freehold, New Jersey.—We have repeatedly called the attention of our patrons to the common error of making such things as "To," "Dr.," "Bought of," etc., too prominent on stationery headings. This is especially noticeable on the Meyers statement. The

24-point ornament on this heading is in bad taste. Never employ Bradley for cap. lines on any job of like design to this heading. We think it is a mistake to employ type like Bradley for all the reading matter, where the design is a black-and-white, on stationery or other headings, cards, etc.—especially where the wording is quite profuse, and the display lines necessarily small. Forceful display is out of the question, and it is next to impossible to clarify the job. There are, however, many places where the plan is all right. For instance, jobs set on the sixteenth century plan where the display lines are few in number, on jobs worked in two or more colors, etc.

L. HOOVER, Franklin, Tennessee.—You would have secured a better balance on the Bethurum note-head by placing the sentence "Hauling Promptly Done" in the upper left-hand corner of the heading and the telephones in the upper right-hand corner. This would have permitted the main display to have been placed nearer the center of the heading. On the statement, you made a mistake in setting the initials of the name in regular De Vinne and the balance in extra condensed. When such things as "Bought of," "In account with," etc., precede a firm name, they should be treated as though they were white space. In other words, the heavy display should occupy the center of the measure. When this is not done, the headings present a one-sided appearance and good balance is out of the question. We notice you had trouble in printing the half-tone cut on the bond paper. This was due to the fact that the ink was of poor quality and the surface of the paper was not right for such work. This can be overcome and good results obtained by having a metal block the size of the cut to be used. Remove all the tympan except one or two sheets, get a good even impression and plenty of it, set the guides properly, remove the rollers from the press and feed the sheets through. Then print the half-tone on the surface made by the block. If this is done properly you will get excellent results.

COMING CONVENTIONS.

THE next annual meeting of the National Electrotypers' Association will be held in New Haven, Connecticut, on same date as the United Typothetæ convention.

THE next convention of the International Typographical Union will be held in Detroit, Michigan, August 14 to 18, 1899. The headquarters will be at the Griswold House. Further particulars concerning the meeting will be found in "The Artisan" department, page 56.

THE third annual convention of the National Association of Photo-Engravers will be held at Put-in-Bay, Lake Erie, July 18, 19 and 20, 1899. The headquarters will be Hotel Victory, one of the finest summer hotels in the country, and a large and enthusiastic gathering is expected.

THE next annual convention of the National Editorial Association will be held in Portland, Oregon, July 5, 6 and 7, 1899. In addition to the regular business of the session a number of entertainments have been provided, and side trips planned, all of which will make the meeting a pleasant one.

THE next annual convention of the United Typothetæ of America will be held in New Haven, Connecticut, in September or October, the date not yet having been fixed. Under the "Employing Printer" department, page 53, will be found some information as to what the local organization is doing.

THE eleventh annual convention of the International Printing Pressmen's and Assistants' Union of North America will be held in Indianapolis, Indiana, June 19 to 23, 1899. Preparations are now actively in progress, and the local committee propose to give everyone who attends a hearty welcome.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted make it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

ALEX G. JORIES, with Concordia (Kan.) *Kansas*.—Your blotter is neatly displayed and well printed in two colors, and should catch trade.

FROM Rittinger & Motz, Berlin, Ontario, a small package of commercial work, the composition and presswork on which are both of good quality.

BLOTTERS in three colors from Asheville Printing Company, Asheville, North Carolina, are good specimens of attractive advertisement printing.

THE Williams Printing Company, Ardmore, Indian Territory, submits a package of commercial work, the composition on which is first-class and presswork good.

THE Chicago Ad. Setting Company runs an advertisement in some of the papers which has attracted considerable attention. The principal line reads: "How Can I Get Your Work?" This is illustrated with seven etchings, which are reproduced on this page. One of the paragraphs in



Call me by 'phone 4381 Main?



Drop me a line?



Will you call on me?



or Shall I call on you?

the advertisement is a small one, but it means a good deal. It says: "An advertisement that does not advertise is not an advertisement." Ad. writers should ponder over this.

LANGLEY & SON, Euston Works, George street, London, England, forward a calendar, the feature of which is a beautifully printed steel plate engraving—the head of a girl.

A FEW samples of general commercial work, from W. A. Massie, Penacook, New Hampshire, are fair specimens of display composition, the presswork on which is good.

E. P. KIMBALL, Virden, Illinois.—The blotter lacks strength. You have put a lot of work on it which has no advertising value. Bring out some of the points in good strong type to attract attention.

SOME samples of calendar blotters in two colors, from George F. Crouch, Cygnet, Ohio, are excellent specimens of that class of advertising, the composition and presswork being neat and tasteful.

BURCH & BRIGGS, Earlville, New York.—The work submitted by you is fair. A little more white space on the statement and letter-head of the Cornell Table Company would greatly improve the appearance of both.

THREE blotters are submitted by James H. Post, Carroll, Iowa, for an expression of opinion. No. 2, in two colors, has a more finished appearance than No. 1. No. 3 is well set, and is a better piece of work than the others.

DONALD BAIN & CO., fine stationers, 25 Jordan street, Toronto, Canada, send a selection of menu cards, society programmes, etc., all above the average of merit, and in which quiet good taste is noticeable throughout.

THE Mausard-Collier Company, Los Angeles, California, is sending out a portfolio of samples of its half-tone engraving and three-color process work. The examples are all of an artistic nature and the printing is of a high grade.

A FOUR-PAGE circular by J. Pinkney, compositor, and E. P. Ford, pressman, with the Hanover Printing Company, Boston, Massachusetts, is a good specimen of printing, both composition and presswork being well up to the average.

ROBERT L. STILLSON, Center and Pearl streets, New York City, is one of the most artistic printers in the United States. Several samples of work have been received from him, on which the composition is faultless and the presswork superb. There is always something attractive about



Shall I beg for it?



or Must I pray for it?



or Go after it with an ax?

every piece of work that leaves Mr. Stillson's hands—either in the style color, illustration or appropriate stock—that stamps his work with an individuality peculiarly his own.

BLOTTERS and business card from Avoca Publishing Company, Avoca, Pennsylvania, are good specimens of composition and presswork. The ad. matter on the blotters is well written and properly displayed to attract attention.

A FEW samples of work from Johnston & Peck, Newburgh, New York are far above the average of general job printing. The announcement of James T. Lawson is an excellent piece of work, and their own letter-head is an artistic job in two colors.

THE samples of general work sent by A. M. Farnsworth, Camden, New York, are creditable in composition and excellent in presswork, the half-tones being artistically treated. The booklet, "Correct Things in Stationery," is a neat brochure.

By the courtesy of Herrn H. Wild, of the Art. Institut Orell Füssli, Zurich, Switzerland, we are in receipt of the calendar issued by the institute to its customers. It is an excellent piece of lithographic work, showing the Jungfrau and other Swiss scenery.

H. H. WALLING, Placerville, California.—The business card is an excellent sample of neat typographical display, and the letter-head is a good specimen of composition and color work, except that the background color in the panels is a little too strong.

THE Pacific States Type Foundry has issued a pamphlet of forty-eight pages and cover, 6 by 9 inches, showing many of its later faces in practical use. The typographic designs are good, and have been set by an artistic printer. The presswork is of good quality.

A COPY of a pamphlet entitled "Peerless Carbon Black" has been received from Messrs. Binney & Smith, New York. It is an excellent specimen of printing, the colors being black and red, on heavy enameled stock. A number of facsimile letters from users of their product attest the merits of their goods. The cover

is a tasty design in colors and well worked out. We understand that the booklet has also been issued in French and German for the use of patrons abroad.

A VERY handsome decorative calendar comes from P. C. Darrow, typographer, Chicago. The design is in tints of green, blue, red and yellow, and is at once odd and attractive. Mr. Darrow's productions have been distinguished for original and attractive effects.

A PACKAGE of programmes, from C. B. Fiske & Co., Palmer, Massachusetts, are of various styles of letterpress printing, but all are good. Deckle-edged stock, artistic composition and presswork in colored inks combine to make attractive society stationery of the highest class.

A CALENDAR comes to us from Charles H. Wheelock, of Battle Creek, Michigan, in which is incorporated the illustration of "A Dachshund Hold-Up," popularized by the advertising of the Monon Route. It is used to advertise Wheelock's Pine Lodge Dairy, and evidently does it very effectively.

R. A. KISHPAUGH, Fredericksburg, Virginia, submits blotter and letter-head, both of which are good samples of commercial work. The line on blotter, "The Best Work and the Lowest Price," should be set in about 18-point De Vinne Condensed, caps and lower case, which would make a great improvement.

A HANDY book for those desiring practical knowledge concerning photo-engraving in line and half-tone, on either copper or zinc, has been issued by the Fuchs & Lang Manufacturing Company, Chicago and New York. The work is by Alfred Sellers and is a thoroughly practical treatise on the art. It sells for \$1.

CHARLES F. HILDRETH, Port Huron, Michigan.—The package of general commercial work sent by you is of a high grade, in both composition and presswork. It compares favorably with that done by experts in

typography in establishments of great pretensions, and has a finished appearance that betokens neatness and careful attention to details from commencement to finish. The presswork is especially pleasing.

STARNAMAN BROTHERS, Berlin, Ontario.—The *Philatelic Advocate* is a fair sample of printing, considering the difficulties under which you labored in getting it out. The presswork is better than the composition; but some of the ads. are very well displayed. More attention should be paid to finishing the rulework.

THE Acme Electric Print, Appleton, Wisconsin, submits cards, letter and note heads. The business card would look much better without the diagonal band of color. The C. E. Topic card is a very poor job, both in composition and presswork. The letter-head could be improved in composition; the name should occupy a full line in larger type.

W. H. POOLE, with the Rosslander Printing House, Rossland, British Columbia, submits a booklet, the composition on which is good. There are, however, too many colors used to make a neat, effective job, and the tinted backgrounds of panels are worked in colors far too strong. The general idea and style of the booklet, which is entitled "Printology," is good.

A PACKAGE containing a number of samples of artistic typography comes from Thomas U. Young, 206 Fifty-fourth street, Brooklyn, New York, employed by George B. Hurd & Co., New York City. They are mostly covers for stationery boxes, and the variety of design and color schemes prove that Mr. Young thoroughly understands the possibilities of type and ink. There are about fifty designs, no two of which approach each other in appearance, and all of them are very good.

REDFIELD BROTHERS, 411-415 Pearl street, New York City, have a known reputation for fine printing, but the samples of folders, booklets, etc., forwarded by them exceeds in tastefulness and elegance any that have previously been received from them. The composition on all the work is very artistic, the presswork without fault and the stock of finest quality. The engravings have an original and snappy appearance that arrests attention, and the presswork on the half-tones is admirable.

THE Baskerville Press, Eastbourne, England (Strange Brothers, proprietors), has forwarded a package of letterpress printing, every sample of which is almost a work of art. The type and ornaments used are all strictly up to date, and are used by artists who know their value. The presswork is superb, the colors used being harmonious and worked together with discrimination. There is a finished appearance about all the work that betokens painstaking care in all departments of the establishment.

FRANK BODINE BARRETT, foreman with the Alfred M. Slocum Company, Philadelphia, Pennsylvania, forwards a package of work comprising booklets, cards, circulars, pamphlet covers, etc., the designs on which were all executed by himself. For artistic excellence the work cannot be surpassed. Some of the designs are in three or four colors, and the harmonious arrangement and contrast of tints, full colors and gold prove that Mr. Barrett has artistic feeling of a remarkable quality. The composition is admirable, and presswork beyond criticism.

A LARGE package of printed work from George O. Miller, 916 Thirtieth street, Denver, Colorado, has reached us, containing letter-heads, cards, programmes, booklets, show cards, etc. The composition is strong, yet artistic in character. Some of the letter-heads are very attractive. The business cards show a clear perception of right ideas in display. Programmes are treated in a neat and masterful manner. The presswork on all the samples is of excellent quality, and the treatment of all the work shows a thorough mastery of technic in matters typographical.

THE Golden Wedding Edition of "Vick's Garden and Floral Guide" is a book of 112 pages and cover, issued to celebrate the fiftieth anniversary of the founding of the well-known house of James Vick's Sons, seedsmen and florists, Rochester, New York. The book is handsomely printed, many pages being lithographed in several colors, showing a great variety of flowers as they appear in their natural condition. The cover is a chaste design in two shades of green and gold, beautifully embossed. A number of circulars, cards, etc., accompanying the "Guide" are very good samples of letterpress printing. Mr. E. F. Rowe, head of the printing department, has reason to feel proud of the excellence of the work turned out under his direction.

A SPLENDID example of bookmaking has been published by William Mann Company, under the title "Fifty Years of Progress." It is a book of nearly one hundred pages, 9 by 12 inches, printed on heavy enameled stock, with wide margins. The typography is beautiful, and is embellished with many very fine half-tone illustrations. It is bound in flexible cloth, with gold stamp on side, and altogether is an excellent piece of work. The book is a history of the founding and progress of the William Mann Company, from 1848 until the present time, in the manufacture of copying paper and blank books. The text and supervision of the work was by Harold M. Duncan, and the art work by Charles Heerzeist, both of whom have achieved notable success in their respective departments.

THE Barta Press, Boston, has printed for the A. N. Kellogg Newspaper Company a pamphlet called "Kellogg's Lists," giving names of 1,988 family weekly newspapers of the better class. The work is interesting on account of its being set entirely in a new series of type, the "Camelot," recently designed by F. W. Goudy for the American Type Founders Com-

pany, and brought out by their Boston branch, and first used on this job. The letter reminds one a little of the "Elandkay," but is an entirely different face when one examines it closely. The pages are inclosed in the Empire border, and just enough red thrown into each page to give it life. It is printed on rough laid paper, is bound in a brown cover with gold embossed design upon the front page, and is an excellent specimen of printing.

FROM Boorum & Pease Company, manufacturers of "Standard" blank books, New York, come samples of two labels, several thousand of which they have recently imported from Japan for use upon the inside cover of every letter book with Japanese paper which they send out. The labels are works of art, and we understand have been prepared at considerable expense. They are printed in a number of delicate colors and gold, on Japanese paper, the one headed "Tokio" representing a portion of the city of Tokio, with the natives bringing the papers to the warehouses from which they are shipped. The other brand, "Fujiyama," shows the natives making standard paper, with the Fujiyama mountain in the distance. The well-known trade-mark of the company, with the word "Standard" and other lettering on a banner, appears in the corner of each picture. The idea of having the labels gotten up this way was an original one, and should be the means of not only thoroughly identifying goods of their manufacture, but in increasing the sales of their Japanese letter-copying books.

LONDON ASSOCIATION OF CORRECTORS OF THE PRESS.

ONE of the best-managed organizations in the world of labor is that of the London Association of Correctors of the Press. The forty-fifth annual report, recently issued, shows the society to be in a very prosperous condition, due in large measure to the activity of its officers, and the untiring energy and ability of its secretary, Mr. John Randall. At the annual meeting, held on February 11, appreciation of this gentleman's services was manifested by his reelection. The proposition to establish a sick fund was defeated. The treasurer's report showed a balance to the credit of the various funds (general and benevolent) amounting to over \$1,500. The following, in relation to the annual dinner, extracted from the society's monthly circular, is interesting as showing the estimation in which the association is held by those who are in a position to know the proof-reader's value:



JOHN RANDALL.

The dinner of February 25, 1899, will be epoch-making in the history of the Association. When the list of donations was printed on Friday night, it amounted to £186 5s., thus exceeding the total at any previous dinner. This was due in great measure to the generosity of the chairman, the Hon. W. F. Danvers Smith, M.P., head of the great firm of W. H. Smith & Son, who gave £50, while Mr. Frank Lloyd sent 25 guineas. Sir George Armstrong, Mr. John Collins Francis, Mr. L. Upcott Gill, Mr. Alfred de Rothschild, and Mr. W. L. Thomas sent 5 guineas each; and Dr. Aldis Wright, of Cambridge, the veteran editor of *Shakespeare*, £5. Among the other donors were Sir C. J. Darling, Sir Alfred Milner, Sir Theodore Martin, Sir Douglas Straight, and Sir George Otto Trevelyan, with such men of note in various branches of literature as Prof. Lewis Campbell, Prof. W. J. Courthope, Prof. Rawson Gardiner, Mr. Arthur A'Beckett, Mr. Ashby-Sterry, "John Bickerdyke," Mr. W. L. Courtney, Mr. John Davidson, Mr. Austin Dobson, Mr. Conan Doyle, Mr. James Gairdner, Mr. Henry Arthur Jones, Mr. Sidney Lee, Mr. George Meredith, "Toby, M.P.," Mr. Theodore Watts-Dunton, and Mr. Spenser Wilkinson. Sir Henry Burdett, when he saw the sum already subscribed, expressed the wish on behalf of himself and his son, Mr. Halford Burdett, to make the amount up to £200, thus fulfilling a hope expressed by the chairman on the previous day.

But this was nothing to the surprise that followed when Sir Henry proposed the toast of the Benevolent Fund and the Readers' Pensions, for having referred to the good work done by the former fund, he said that, seeing that we were desirous that the Fourth Pension should be of the value of £26 a year, he would himself provide such a Pension, to be called the Burdett Pension, as a mark of his appreciation of the care bestowed by the Correctors of the Press at Messrs. Spottiswoode & Co.'s upon the production of "Burdett's Official Intelligence," with which his name had been so long connected, but which had now ceased to exist under that title. He wished the Pension to be in the charge of the Committee of the Association, with whom the regulations governing it would

be arranged. After his speech, Sir Henry handed to the secretary a check for the first year's Pension.

Mr. Hilton, in thanking Sir Henry in the name of the Association for his great generosity, said he had resolved that Dr. Donne's "crime" of "thanklessness" should not be brought against the Correctors of the Press, and they had now more cause than ever to be grateful for the kindness that had been shown to their aged members.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to *The Inland Printer Company*.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. \$2. *The Inland Printer Company*.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. \$2.50. *The Inland Printer Company*.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth bound; 158 pages. Illustrated with examples of three-color and half-tone engraving. *The Professional Photographer Publishing Company*, Buffalo, New York. \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. \$1.

THE etching of zinc and copper plates by an "acid blast," the invention of Mr. Louis Edward Levy, was exhibited and described by him recently at a meeting of the Franklin Institute, Philadelphia.

PERMANENT ANILINE THREE-COLOR INKS.—The Printing Department of the Austro-Hungarian Bank suggests that aniline colors have been unnecessarily condemned in connection with three-color work on account of an erroneous opinion as to their want of permanency, and suggests that the best inks for three-color printing may be obtained by treating metallic oxides or other earthy bases with aniline dyes, in this way obtaining the maximum transparency possible at present with the maximum permanency. They suggest the three following: Yellow—acridine yellow precipitated on gypsum and mixed with chrome yellow; red—Purpurine aluminatum lake, lightened with gypsum and kaolin; blue—new methylene blue, precipitated on kaolin.—*Process Photogram*.

PRINTING BY X-RAYS.—Several sensational articles are being printed and reprinted on the application of the X-ray principle to newspaper printing, "whereby ten men working eight hours a day could print, develop, fix, wash and dry 7,500,000 copies of manuscript, drawings or pictures per day." To the readers who sent in clippings regarding this affair as if it were a possible menace to their business, it will only be necessary to assure them to point out briefly the operations requisite to work this method. From "copy" a peculiar negative must be made, one in which the opaque portions are impervious to X-rays. Then expensive photographic paper must be used to receive the impressions. These are exposed under the negative a quire at a time, or more, for ten seconds, after which these impressions must be treated exactly like photographs, and anyone who has had anything to do with

the finishing-up of photographs will know what a pains-taking job that is. To say that X-rays will ever compete with printers' ink in the duplication of copies of any kind is "stuff and nonsense."

THE PRINTER'S DEBT TO THE PROCESS MAN.—Mr. Walter Bontall spoke recently at the Institute of Printers and Kindred Trades, in London, on the influence process engraving had exerted generally on the printing trades. He showed how the facility by which illustrations could be had through process work had increased the number of periodicals, and multiplied the output of the printer many times. He contrasted the ramshackle printing presses of ante-process days with the perfect machines that half-tones make necessary. These modern presses dispense with much of the make-ready required on the old ones. Then the papermakers and ink-makers have been obliged to improve their products to meet the requirements of photo-engraving. So that, taken all together, it would appear as if the printer was overwhelmingly in our debt.

ORANGE SENSITIVE DRY PLATES FOR THREE-COLOR WORK.—A. von Hubl recommends the following cyanin sensitizer. He calls attention to the fact that cyanin is so completely insoluble in alcohol that when an alcoholic solution of cyanin is added to water the latter immediately throws the cyanin in suspension, when it could be filtered out. To avoid this the solution should contain one-third alcohol. Here is the bath he has worked out after much experiment for sensitizing dry plates to orange:

Dextrine.....	160 grains
Borax	26 grains
Distilled water.....	9 ounces
Alcohol.....	5 ounces

This solution is carefully filtered, and then mix:

Of the above solution.....	10 ounces
Cyanin, c. p. (1 part in 500 parts alcohol).....	1 dram

Rapid dry plates are laid in this bath for at least five minutes and are dried without washing in an absolutely dark room. To render dry plates sensitive to green he makes up a bath similar to the above and adds to it: Chinoline red (1 part of chinoline red in 500 alcohol) 1 dram. I have found in practice that Cramer's slow "isochromatic" dry plate with a green screen is perfectly sensitive to the green, so that the three-color worker need not consider the sensitizing of his own plates for the green. For a plate sensitive to the red it is more satisfactory thus far to make them as above.

THE COST OF A NEWSPAPER HALF-TONE PLANT.—There was a query and answer in this department some months ago that has been copied extensively and commented on humorously by writers in various process journals. As long as it furnished a little amusement in otherwise dry publications it was all right, but now that the subject is being treated in the *Process Photogram* of London to the extent of nearly three pages, the joke has gone far enough and deserves a further notice here. The original query was from a weekly newspaper proprietor asking the cost of a half-tone plant for his paper. One sentence of the reply was: "I am at present turning out between 5,000 and 6,000 square inches of half-tone weekly with a plant costing \$1,000, and working it at night only." The jovial process writers took up this sentence; ignored entirely the fact that a newspaper plant was being considered; wanted tips as to where so much work was obtained; joked about my doing the work alone, and indulged in considerable merriment at the possibility of a plant costing so little. Now, these thousands of square inches of half-tone are being made at night on a daily and weekly newspaper that uses half-tones almost exclusively in illustrating its pages. To introduce half-tones on a newspaper several things are requisite. The plant must be inexpensive, the method cheap, quick, and absolutely certain in its results. All this has been accomplished by using some short cuts through the half-tone process and dispensing with routing,

blocking, finishing and careful proofing. If the precise cost per square inch of half-tones by this method was stated here it would cause a sensation—to state it mildly. This branch of process work is giving employment to an increasing number of men. It will bring an increased appreciation of fine magazine process work through showing the latter's excellence by contrast.

SILVER PRINTING ON ROSS BOARD.—"Artist," Louisville, Kentucky, has trouble with the coating coming off the Ross board in the bleaching operation. *Answer.*—With a broad camel's-hair brush coat the Ross board with the following:

Arrowroot	1/2 ounce
Ammonium chloride	1/2 ounce
Water	20 ounces

Boil the arrowroot in the water and add the chloride. If it is found that brushing on this solution disturbs the coating on the board, then it can be blown on with an atomizer. Sensitize the board with:

Nitrate of silver	1 ounce
Distilled water	40 ounces

When the print and drawing is made, the photographic image on the Ross board can be bleached with:

Bichloride of mercury	1 ounce
Alcohol	6 ounces

TRANSFER INK.—ETCHING WITH ACETIC ACID.—D. W. P., St. Louis, Missouri, wants to know "the best formula for mixing transfer ink for pulling impressions from fine engravings and fine rulings with large solids; also a formula for etching with acetic acid." *Answer.*—Here is an old and well-tried formula for transfer ink:

Chalk lithographic ink	1 pound
Burgundy pitch	2 ounces
Palm oil	1 ounce
White wax	1 ounce
Linseed oil varnish	1/2 pound

It is always better to buy transfer ink from a lithographic supply house, for the mixing of the ink is an art in itself. In reference to a formula for etching with acetic acid, this acid is added to the etching bath of either chloride of iron or nitric acid by some etchers. I think it is only a fad.

KEEP AWAY FROM NEW YORK.—"Ambitious," Los Angeles, California, writes a long letter seeking advice. He tells his whole history, the amount of business he is now doing, and continues: "I understand thoroughly all branches of half-tone, trichromatic, linework, photo-lithography, and can do my own tooling, retouching, etc. Now, what I would very much like to know is whether you think it possible to procure a position in the East, preferably New York, where I could do as well or better, or is there only a demand for specialists?" *Answer.*—Only specialists obtain positions at process work in the best establishments now. The man who is "Jack of all trades and master of none" is being crowded out of the engraving business. There is a further reason why process men should keep away from New York, for the present, at least. There are more engravers there than there is work for them to do. When the process-workers of New York organized and obtained fair wages, their example was followed by the workmen of other cities. These latter, becoming union men and ambitious to taste life in the metropolis, went to New York and were recognized and admitted to the same privileges as the old New York engravers. Consequently the trade became overcrowded with workmen. This is gradually being righted, however. The out-of-town men are finding that the extra wages paid in New York do not compensate for the great cost of living there compared with other cities. They are also glad to get back to where they do not have to turn over every fourth week's salary to the landlord for rent, and where they are appreciated more than they are in the scramble for position that prevails in the great city. The opportunity for "Ambitious" is on one of the newspapers that is endeavoring to use half-tone in its pages. And all papers are bound to come to it.

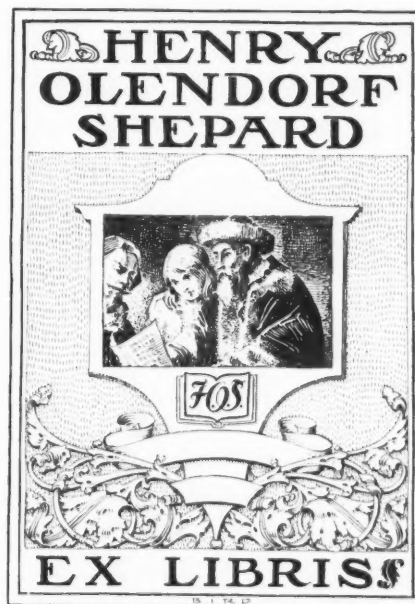
BOOKS AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

AN interesting account of the recent competitive runs made by fast mail trains over the lines of the Chicago, Burlington & Quincy, and the Chicago & North-Western railroads, from Chicago to Omaha, appears in *McClure's Magazine* for April.

A BOOK of "Poems by Richard Realf" edited by Col. Richard J. Hinton, the poet's intimate friend and literary executor, has just been issued by the Funk & Wagnalls Company, New York and London. It is bound in cloth, 12mo, deckle edges, and sells at \$2.50.

"MAKING A COUNTRY NEWSPAPER," a text-book for newspaper publishers, by A. J. Munson, is announced for publication by the Dominion Company, 356 Dearborn street, Chicago. All the various departments of newspaper making are succinctly treated. The book is bound in buckram, stamped in gold. Price, \$1.



BOOK-PLATE DESIGN BY E. B. BIRD.

THE "scrivener" of the Brothers of the Book, Gouverneur, New York, Laurence C. Woodworth, has issued for private circulation as a valentine, a dainty brochure entitled "Old Books, Fresh Flowers," translated from the French of Joseph Boulmier by Graham R. Tomson. The next publication of the Brothers will be a reprint of Robert Louis Stevenson's essay on "The Morality of the Profession of Letters," a limited number of which will be offered for subscription.

A VERY handy booklet of forty pages and cover has been issued by the Ben Franklin Company, 232 Irving avenue, Chicago, called "Kitchen French." It is an encyclopædia of terms used in cookery, and will be found very convenient for printers who have bills of fare to set in the French language. The work is divided into two parts, French-English and English-French, so that the meaning of words in either language can be readily ascertained. The book sells for 25 cents, and being issued at a time when so many questions

seem to be coming up regarding this particular class of work, it will no doubt meet with a large sale.

THE Blumenberg Press, of New York, has established one of the handsomest and most interesting weekly magazines which we have seen for a long time, the first number of which appeared on February 17. Its title is *Paper*, and there is no phase of the paper interest which the magazine does not



BOOK-PLATE DESIGN BY C. P. MORSE, WATERTOWN, NEW YORK.

seem to cover, and the numerous and beautifully printed portraits and views are most interesting. Colin K. Urquhart is the editor, and W. H. Ukers, associate editor. The price of the paper is \$4 per year. The editorial offices are at 19 Union square, and the printing department at 214-218 William street, New York.

LOUIS RHEAD, who, in connection with his brother, George Rhead, of London, furnished the elaborate illustrations for the handsome edition of Tennyson's immortal "Idylls of the King" (published by R. H. Russell in New York), has in his possession the following acknowledgment from the Queen, which shows her regard for the undeniably clever and striking work which has made the decoration in this volume so effective: "The Private Secretary is commanded to convey the Queen's thanks to Mr. Louis Rhead for his letter of the 3d instant, and for the accompanying copy of his edition of Tennyson's 'Idylls of the King,' which he has so kindly presented to Her Majesty. Sir Arthur Beggs is to add that the Queen prefers to keep the book in the ordinary binding, and will not trouble Mr. Rhead to send a specially bound copy."

WOULD NOT MISS A NUMBER.

I have just returned from a hunting and fishing trip to the wilds of Florida, and found your postal informing me that my scholarship had expired. You will therefore find inclosed draft for another year's tuition (\$2) and unless you wish to hear a very vigorous protest do not let me miss a number. I cannot get along without THE INLAND PRINTER, and so long as we both exist my name will be found on your books.—A. E. Wrigglesworth, Live Oak, Florida.

THE RIGHT TO USE ALUMINUM FOR LITHOGRAPHIC PURPOSES.

The following letter, commenting on the advice of Mr. E. F. Wagner in the March issue of THE INLAND PRINTER, respecting the right to use aluminum, has been received too late to accord it the prominence its interest demands. It is here given as a corrective of the broad assertion of Mr. Wagner. THE INLAND PRINTER will be pleased to have further information in this regard. Its aim is to conserve the proper rights of every interest in the trade.

THE ALUMINUM PLATE AND PRESS COMPANY,
OFFICE, 87 NASSAU STREET,
NEW YORK, March 16, 1899.

Mr. Henry O. Shepard, President, The Inland Printer Company:

DEAR SIR.—We were greatly surprised to read in the March number of THE INLAND PRINTER an article under the caption, "Who Has a Right to Use Aluminum Plate?" in which our rights and interests, as a company, in the aluminum plate, are not only assailed and set at defiance but the trade is actually advised that it can violate those rights with perfect impunity. The statement is positively and emphatically made that infringers of our patents need "not fear all the talk and threats about outsiders using the metal for printing purposes, but may go right ahead working upon it and learn to manipulate it; for then more quickly will a new era dawn upon lithography and the fact be established that no man has a right to lay claim to the exclusive use of this or any other metal in surface printing."

As this is not only an open, published defiance of our legal rights acquired under four patents granted by the United States Government, and as the question of the patentability of our discovery was fully discussed in the Patent Office before the allowance and issue of the patent, this invitation by your paper to "such as fear that they may be infringing upon some person's rights by using the metal" is not only a direct attack upon our vested rights, involving serious damage to our property, but it is a public encouragement to the trade to violate a well-established principle of patent law.

In an article which appeared in THE INLAND PRINTER of April, 1898, entitled, "Aluminography; Its Possibilities and Its Absolute Success," you will find the following statement: "Whatever the process employed in the preparation and treatment of the aluminum plates, the essential element which renders it available for surface printing is its porosity, which, combined with its lightness, flexibility, non-corrodibility and the marked economy in its use over the lithographic stone, makes it far superior not only in its operation but in the importance of the results produced."

It is for these properties that the patent on the use of aluminum plates for this specific purpose, this particular process of printing, was granted, as it is a fundamental principle of the patent law, which has been sustained by the unvarying decisions of the courts, "that a property discovered in matter when practically applied to the construction of a useful article of commerce is patentable," and that "the discovery that any natural product possesses properties which fit it especially for a certain use, entitles the discoverer to a patent for such use of it."

The courts have always held that "mere substitution is not invention, unless some new and useful result, an increase of efficiency or a decided saving in the operation is clearly attained."

That the use of aluminum has been attended with these results is evident from the favor with which it has been received and the fact that it is even now rapidly taking the place of the stone in many of the leading lithographic establishments in New York and other cities.

The records of the United States Courts and the Patent Office are crowded with decisions sustaining this point, and the Commissioners of Patents have been invariably governed by these decisions and the principles laid down by the most eminent authorities on patent law—Webster, Curtis, Robinson, Walker, Abbott Merwin, etc.—all of whom, when speaking of the use of a new material, concur in the opinion that "where practice shows its superiority to consist not only in greater cheapness and greater durability but also in more efficient action, the substitution of a superior for an inferior material amounts to invention."

Again and again it has been decided that "he who discovers some element or property of matter, may secure to himself the ownership of the discovery so soon as he has been able to illustrate practically and demonstrate its value."

In one of the most celebrated cases on record—the substitution of anthracite for bituminous coal in the smelting of iron—it was declared by the court that "the object of the invention was not the particular machinery, or apparatus by which the new application was to be made, but it was the new application of certain known substances or agents to produce a particular result, differing either in the process, or the article produced from the former methods of producing the same thing, and thereby producing a better article, or producing by superior and cheaper processes." "It is obvious," adds the court, "that the result in such cases furnishes a complete test of the sufficiency of invention."

In the well-known case of the Goodyear Dental Vulcanite Company, in which hard rubber was substituted for gold, ivory or platinum, in the manufacture of dental plates, the court, in deciding in favor of the patentability of the substitution, declared that "it was a doctrine of the patent

aw that if the result of the substitution was a new, a better, or a cheaper article, the introduction of the substituted article was patentable as an invention."

Quite recently, in the case of the Edison Electric Light Company, the patent being for the substitution of carbon filaments for platinum wire, the court decided the substitution "to be patentable as a result long desired, sometimes sought, but never before obtained, and that on principle and under the authorities such a substitution of material is invention."

Can it be truthfully denied, in view of the fact that millions of dollars have been spent in the futile search for a substitute for the lithographic stone, that our discovery was not "a result long desired and long sought."

These are only a few of a multitude of cases of substitution of materials in which decisions to the same effect were rendered, and they are cited that you may form a true conception not only of the validity, but of the strength of our patent.

In view of these decisions, and in view of the fact that we have expended hundreds of thousands of dollars in the development of our invention and the introduction of it to the trade, in connection with the manufacture of the most efficient printing machinery, the assertion in *THE INLAND PRINTER* that the aluminum plates can be used for surface printing "without infringing anybody's rights" is so manifestly unjust, indeed, so subversive of the vital principle of patent law, that we ask, as a matter of strict justice to our company, a full and satisfactory correction in the next number of *THE INLAND PRINTER*.

The article in question is not only an attack on our rights, calculated to inflict serious injury on our business, but it is sure to mislead those in the trade who are ignorant of patent law, and who, trusting implicitly to the advice of the writer of the article, are certain to become involved in costly litigation, resulting in the payment of damages in a suit for infringement.

From the inclosed copy of our first and basic patent, you will perceive that our claim covers "a plate for use in surface-printing, having a surface of aluminum on which any suitable design has been placed."

Yours truly, THE ALUMINUM PLATE & PRESS COMPANY,
JOHN MULLALLY, President.

OBITUARY.

THOMAS G. FRANKS, of the printing firm of J. W. Franks & Sons, Peoria, Illinois, died in that city on March 7. Mr. Franks had many friends and was very highly respected. The funeral was held on March 9, being largely attended by members of a number of beneficent orders to which he belonged, and by representatives of the local printers' union, employees of the house with which he was connected, and other friends.

ALEXANDER GRAHAM ELLIOT, senior member of the firm of A. G. Elliot & Co., paper dealers, Philadelphia, died suddenly at his home in Germantown, Pennsylvania, on February 25, of heart failure, the result of an attack of la grippe. The suddenness of his death was a great shock to his friends, as he had been enjoying perfect health up to that time.

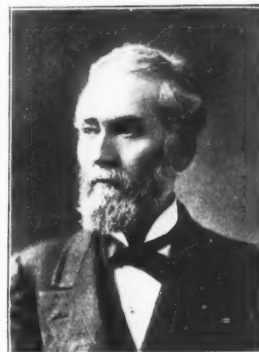


A. G. ELLIOT.

Mr. Elliot was born July 1, 1838, at Williamsport, Pennsylvania, and removed to Philadelphia with his parents in 1845. He graduated at the high school in that city and entered the Mechanics' Bank as a clerk, where he remained until the beginning of the Civil War, when he entered the army, going as first lieutenant of the Keystone battery, which he helped to organize. After fourteen months of service he was discharged on account of ill-health. In 1863 he entered the employ of Theodore Megargee & Co., paper manufacturers, and was admitted as a partner in a little over a year's time. In 1869 the partnership was terminated, and Mr. Elliot engaged in the paper business on his own account at 527 Minor street. In 1882 the firm was changed to A. G. Elliot & Co., Joseph Mitchell being admitted as a partner. In 1884 the firm purchased the good will and stock of the late J. G. Ditman, and removed to their present quarters, 30 to 34 South Sixth street. Mr. Elliot was not only a prominent member of the paper trade, but was thoroughly identified with every movement that helped the prosperity of the city.

He was one of the organizers of the Trade League, and a member of the Board of Trade. He was also a member of the Union League and other social clubs, and a member of the board of trustees of the Second Presbyterian Church. The funeral was attended by representatives of all the leading paper houses.

JOSEPH MEDILL, editor-in-chief of the *Chicago Tribune*, died on March 16 at San Antonio, Texas. The immediate cause of his death was heart failure, although for the past two years he had been suffering from a number of complications which gradually impaired his health. Mr. Medill was born on a farm near St. John, New Brunswick, April 6, 1823, his people having emigrated from the north of Ireland in 1819. He assisted his parents in the work of the farm until 1831, when they removed to Stark County, Ohio. He received a common school education, and at the age of sixteen was sent to Canton, where he continued his studies under the private tuition of a clergyman. Later, he attended Massillon College and remained there two years, and was then admitted to the bar. About this time, the father having met with reverses, the burden of the support of the family was thrown upon young Medill, which brought him to a speedy realization of what work he was best fitted for. Having already been admitted to the bar, he decided upon pursuing his law studies, and in 1847 became the partner of George W. McIlvaine, of New Philadelphia, Ohio, who afterward became Chief Justice of the Supreme Court of Ohio; but his income not being sufficient to provide for the needs of his family, and not finding the profession as congenial to his tastes as he had anticipated, he determined to engage in some other line of work. In 1849 he purchased a newspaper called the *Coshocton Republican*, and immediately began the study of printing and newspaper work, and having mastered this he and his brothers assumed full control of the paper. Although an obscure paper, the editorial page of the *Coshocton Republican* soon gained notoriety, Mr. Medill taking the boldest stand possible against the designs of the South, denying the claimed rights of slave owners, the right of secession, and asserting for the Constitution with a strength of purpose that surprised and brought forth commendation from both East and West. Horace Greeley was early attracted to the Medill editorials, and commenced a correspondence with the young editor which resulted in a lifelong friendship. Finding his field of labor too narrow, he was urged to locate elsewhere, and finally decided upon going to Cleveland, and having procured a purchaser for the *Coshocton* paper he disposed of that interest, and he and his brother in 1851 removed to Cleveland. There he associated himself with Alfred Cowles, and together they established what is now known as the *Cleveland Leader*. Mr. Medill remained in Cleveland until 1855. At the suggestion of Horace Greeley he then decided upon moving to Chicago, and finally purchased an interest in the *Tribune* of that city, his partners at that time being Dr. C. H. Ray, of Galena, and a Mr. Vaughn. In 1874, having been manager and chief editorial writer for nineteen years, he secured a controlling interest in the paper, which he maintained until the day of his death. In 1871 Mr. Medill was appointed by President Grant a member of the civil service commission, and in November of the same year he was elected mayor of Chicago. It being the year of the great fire, disorder and destitution prevailed, and it devolved upon Mr. Medill during the ensuing two years to restore



JOSEPH MEDILL.

order and get municipal affairs into a settled condition once more, which task he performed in a highly satisfactory manner. His family consisted of three daughters, two of whom survive him—Mrs. Robert S. McCormick and Mrs. Robert W. Patterson. His daughter Josephine died some years ago, shortly after the death of Mrs. Medill.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

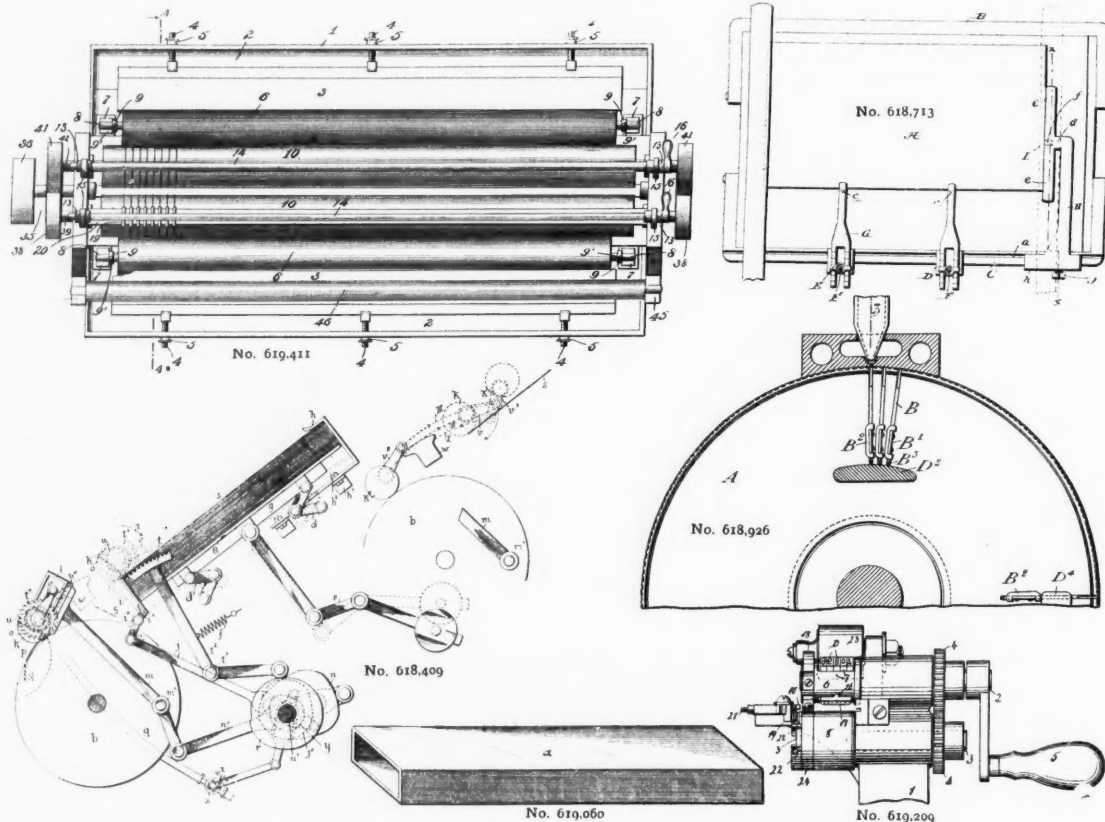
THE Wicks rotary typecasting machine has been attracting attention in England for some time, and it is interesting to note that a United States patent, No. 618,926, has been procured, and to learn some new details of its operation. This type-founding apparatus comprises a rotating disk A, having radial grooves in which matrices in the form

be spaced to make the lines. The impression spacing wheels are independently arranged so that they can be spaced like pens. See drawing.

In patent No. 619,209, Harry Nathan, of New York, describes a number-printing device, specially adapted to clothing tickets. It is certainly simple.

The characteristic feature of F. H. Van Loosen's ruling machine (patent No. 619,241) is a mechanism for interrupting the continuous lines of ruling by automatically gripping and releasing the sheet at the proper times.

L. Gero, from away off in Hungary, is the originator of the paper-feeding machine, No. 618,409. He uses a suction cylinder *k* to remove the top sheet and carry it to the cylinder, and claims that the eccentric mounting of the suction cylinder insures the picking up of only one sheet from the pile. Like all these things, it is good if it works; but our



of plungers slide to and fro, these grooves at one part of the revolution (when the plungers are retracted) presenting themselves successively to a nozzle 3, whence they receive jets of molten metal forming types, which at other parts of the revolution are extended onto a carrying chain.

F. Wesel, of New York, has patented the seamless sheet metal tube furniture, shown as No. 619,060. It is claimed that this furniture (made of steel) will be lighter in weight and more accurate than any yet furnished the printer.

M. J. Whitlock, the press inventor, has turned his attention to paper-calendering machinery, and in patent No. 619,107 shows a set of calender rolls so arranged that a single operator standing at the base is enabled to raise both ends of any number of rolls simultaneously, and to lower them to operative position.

W. O. Hickok has patented (No. 619,411) a ruling machine that is very compact and that can be built at low cost. He employs a disk cylinder with impression devices that can

experience is that when that second sheet is positively determined to stick to the first, the machine must be stopped or there will be trouble.

The tympan gauge of B. McGinty, of Doylestown, Pennsylvania, is patent No. 618,713, and will be best understood by reference to the drawing. The end guide has spring points *c c*, which are normally curved half an inch above the level of the tympan, thus serving as a gauge, and which are depressible under the gripper.

T. L. Dexter has taken another patent, No. 618,648, on paper-assembling and stapling machinery, that has special reference to his pamphlet-making machine, providing means for feeding a glazed cover-sheet which could not be handled like ordinary paper. It is too complex for a general description.

Charles L'Enfant, of New York, in patent No. 619,967, shows a die, for making blanks for flexible book-covers, that is adapted to creasing the edges.

PATENTS ON ALUMINUM PRINTING.

In the March issue of THE INLAND PRINTER Mr. E. F. Wagner asserts that anyone has liberty to use the aluminum printing process. The following letter controverts this statement, and THE INLAND PRINTER desires to express regret that injury should be inflicted on any interest by inadvertent statements in its columns.

STRECKER-SCHOLZ COMPANY,
Salesroom and Office, 29 Warren Street,
NEW YORK, March 15, 1899.

The Inland Printer, Chicago, Ill.:

DEAR SIRS,—The Strecker-Scholz Company controls, in this country, the German processes for aluminum printing.

We notice with surprise a statement in your March number which might lead the inexperienced to think that these processes and the four Strecker-Scholz patents, and the Mullaly patents, on aluminum printing, can be disregarded.

The whole trade has learned the value of these inventions; and costly litigation has taught more than one lithographer the value of the patents.

All of these patents, after a bitter and costly litigation, have come under the management of one agency (the Fuchs & Lang Manufacturing Company), which gives licenses on liberal terms.

If there is anybody who is now working on the theory that he does not need those licenses, we shall be glad to pay for his name and address and the facts of his case.

Very truly yours,

STRECKER-SCHOLZ COMPANY,
Per C. WILHELM, President.

TRADE NOTES.

THE Latham Machinery Company, Chicago, are shipping a number of their machines to London, England.

W. F. WHITING, of the Whiting Paper Company, Holyoke, Massachusetts, was a recent visitor to Chicago.

FIRE, on March 10, caused \$60,000 damage to the Brown & Bley printing establishment, San Francisco, California.

E. H. GRONAU has withdrawn from the firm of Davis, Gronau & Cannon, printers, Cleveland, Ohio. The concern is now Davis & Cannon.

GEORGE L. FOLLANSBEE has resigned from the management of the Pittsburg branch of the American Type Founders Company, and is succeeded by Robert D. Clark, Jr.

JOHN T. USTICK, formerly manager of the Central Paper Company, now hands out a card which reads: "Paper Mill Agent." His office is in the Royal Insurance building, 169 Jackson boulevard, Chicago.

THE Williamson-Haffner Engraving Company, Denver, Colorado, has removed from its old location, in the Sheridan building, to new quarters at 1633 Arapahoe street, where it has better facilities than at the old stand.

WELD & STURTEVANT, dealers in printers' and bookbinders' machinery, are now located at 12 Reade street, corner Elm, New York. They represent the Latham Machinery Company, and the Brown Folding Machine Company.

WE are informed by Charles Hurst, of the Hurst Electrotype Company, New York, that his foundry has acquired the establishment of Colombine & Hamlin, and will move from the present quarters to 82 and 84 Fulton street on May 1.

J. MANZ & COMPANY, Chicago, having been for a long time desirous of adding the word "engraving" to their firm name, have incorporated under the style of The J. Manz Engraving Company, and increased their capital stock to \$150,000.

WRIGHT & McDERMOTT, manufacturers of cutting dies, have removed from 238 North Second street, Philadelphia, to new and spacious quarters at 323 Race street, that city, where they have better facilities for turning out their product promptly.

H. BRONSON has purchased the entire plant and good will of the Bronson Printers' Machinery & Warehouse Company, 48-52 North Clinton street, Chicago, and is prepared to furnish thoroughly rebuilt machinery for printers, which he

guarantees first-class in every respect. He has one of the largest and best stocks in Chicago.

REDFIELD BROTHERS, printers, New York City, have increased their plant by taking more space in the Scott & Bowne building, and have added more machinery. This is the sixth time this young firm (it is but five years old), has increased its working capacity.

WALT PARMENTER, formerly superintendent of the Parmenter Printing Company, Lima, Ohio, and who severed his connection with that concern last spring to serve in the army in the Spanish war, has opened a job office at Lima under the title of the Franklin Printing House.

E. J. PIPER, maker of ruling machines, Springfield, Massachusetts, has recently increased his facilities for manufacturing, and reports a large call for his product, which would seem to indicate a general revival of business in papermaking, bookmaking and printing arts in that locality.

THE Sphinx Club, a New York society of advertising men and others interested in typography and publicity, gave a unique combination of "smoker" and "beefsteak dinner" at the Waldorf-Astoria early in March. Mr. Theodore L. De Vinne led the discussion on the subject of "Type, Its Use and Abuse," in his usual masterly style, and speeches were made by other members in this connection, and a deep interest was manifested generally in the debate.

JOHN G. MENGEL, JR., Baltimore, Maryland, has associated himself with D. J. Mallory, manufacturers' agent of that city, and will conduct a printers' machinery and warehouse business in connection with the business which Mr. Mallory is already engaged in. He will be pleased to receive catalogues with best cash discounts from all in the trade desiring to have their goods pushed in that city and vicinity. The office and warehouse are located at 22 Light street.

A. J. STONE, director and manager of the Printing Machinery Company, Ltd., London, England, made a tour of the States recently, in the interest of his company, and favored THE INLAND PRINTER with a call. Mr. Stone reports that the demand for American machinery abroad is rapidly increasing, and that prospects for a good trade may be expected. He represents the Century press, the Miehle press, the Multipress, the Cox Duplex press, and other standard makes of printing machinery.

THE New York Typo Color Company is the name of a new engraving firm, located at 50 Bond street, New York, the old stand of the Payn Engraving Company, which it succeeds. The specialty will be three-color plates by perfected methods, but all classes of engraving will be looked after. A. C. Austin is president, J. J. Vance, secretary, and J. H. Siedenburgh, treasurer. The last named gentleman was formerly of the firm of Straeffer & Siedenburgh, and the other two partners were connected with the Payn Company.

E. E. BARNEY has been appointed New York agent for the Harris Automatic Press Company, of Niles, Ohio. Mr. Barney's territory includes all of the East, with the exception of the New England States, which are in charge of George A. Bauer, of Boston. The New York office and salesrooms are in the Havemeyer building, where one of the Harris presses is on exhibition. The press is connected with electric motor, so that it can be shown in actual operation. George D. Kirkham, the secretary of the company, reports that business is good.

THE National Ticket Company, located in the Ajax building, Cleveland, Ohio, is a new firm lately incorporated. The president is C. F. Bates; vice-president and general manager, A. J. Reynolds; secretary, W. J. Peck; treasurer, L. E. Beilstein. They have one of the best plants for ticket printing in that section of the country, and are equipped with the latest improved ticket presses, new type, etc., which, with the competent workmen employed, enables them to turn out

first-class work. Mr. Reynolds, the general manager, is an up-to-date printer, having had charge of the ticket department of the *Plain Dealer* for a number of years.

THE firm of D. H. Champlin & Co. has recently been incorporated to deal in special machinery for the use of printers and bookbinders. The headquarters are at 277-279 Dearborn street, Chicago. D. H. Champlin, for many years with C. B. Cottrell & Sons Company, is the vice-president and manager. All of the machinery which they at present handle is either their own or exclusively controlled by them. One of their most important machines is the Leiger automatic paper-feeding machine, which is coming prominently into use in a number of offices.

J. C. CLAGHORN, formerly of the Electro-Tint Engraving Company, of Philadelphia, and afterward having a studio of his own in that city, has been compelled to leave the East on account of his health, and has decided to visit the West and study Indians and other phases of the peaks and plains. He expects to spend about a year in the Black Feet country, Montana, and in the mountains west of there, in the territory occupied by the Kootenai and Flatheads, and after that will visit the other Indian reservations in the United States, and finally extend his trip to Mexico. Mr. Claghorn hopes to secure much material in this trip in the line of his art studies, besides expecting to be very materially improved in health.

THE Cramer and the Boardman photo-engraving companies, Milwaukee, Wisconsin, were consolidated on February 20, the new firm to be known as the Cramer-Boardman Company. The two companies were the largest photo-engraving houses in Milwaukee, and the combination is a strong one. The best artists and etchers from both concerns have been retained, and the company proposes to turn out nothing but high-grade work. The firm will be located in the McGeoch building, at the Cramer Company's old offices. The following are the officers of the new concern: M. Cramer, president; F. S. Boardman, first vice-president; A. E. Richards, second vice-president; William P. Cramer, secretary and treasurer; H. B. Boardman, superintendent.

THE Bullock Electric Manufacturing Company, Cincinnati, Ohio, announces that a decision has recently been handed down regarding the blow-out magnets used on their controllers. The decision is not only of special interest to them, but to manufacturers of electrical apparatus in general. They state that they have always used a blow-out magnet on their controllers and will continue to do so. The Thomson-Houston Electric Company, owned and controlled by the General Electric Company, endeavored to enjoin the Bullock Company in the United States Circuit Court, Southern District of New York, from using a magnetic blow-out with controllers, as the Thomson-Houston Company claimed that the Bullock Company infringed their letters patent Nos. 283,167 and 401,085; but Judge E. H. Lacombe, on March 6, after hearing the arguments in the case, refused to grant this injunction.

ON the evening of February 27, Alfred G. Shaw, for many years an employee of the firm of Golding & Company, Boston, was given a farewell dinner by his employers and fellow-employees, to the number of a dozen or more, on the occasion of his return to his native place in New York State. An ample menu was discussed, and afterward Mr. Shaw was toasted in sentiments which evinced the highest regard on the part of his associates. Robert J. Bowes, head bookkeeper of the firm, was toastmaster, and among the speakers were William H. Golding and his business partner, Edward H. Dennison. An original poem by Addison R. Jones, entitled "Dad," and dedicated to the evening's guest, was the hit of the post-prandial exercises. Copies of this poem have been issued by the printing room of Golding & Company in tasty

form, and THE INLAND PRINTER acknowledges with thanks the receipt of one of the booklets. At the close of the speech-making, George W. Cross, in a neat address, presented Mr. Shaw with a handsome diamond ring as a memento of the occasion. A committee was appointed to report upon a permanent organization to include the members of the firm, the salesroom force, and heads of manufacturing departments, the purpose being to have occasional gatherings.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this Journal.

"WETTER" numbering machines are being sold at a sacrifice by The Bates Machine Company, 346 Broadway, New York.

ROUNDING AND BACKING MACHINES.

E. CRAWLEY, SR., & CO., Newport, Kentucky, have sold six of their rounding and backing machines in the past three months, three of them in Boston, one to the American Bible Society Company, of New York, and one of their largest machines to the De Vinne Company.

UNEEDA PRESS.

If you need a high-grade cylinder press, a folding machine, a power paper cutter or a wire stitcher, write me for complete list of bargains which came into my possession through foreclosure. All will be thoroughly overhauled by experienced printing press machinists, and guaranteed in first-class order. For list and full particulars address A. K. Parke, agent, 1609 Masonic Temple, Chicago, Illinois.

NUMBERING AT A MINIMUM COST—NOTHING!

Doubtless many printers still pay expressage and submit to the delays, waste and charges of the numberer, whenever a job comes along requiring numbering instead of doing the work upon their presses with this complete little machine at one and the same operation which prints the form. Its success has been remarkable. They have been sent to all parts of the world and the demand still exceeds the production, which is now being doubled. The makers are The Bates Machine Company, 346 Broadway, New York.



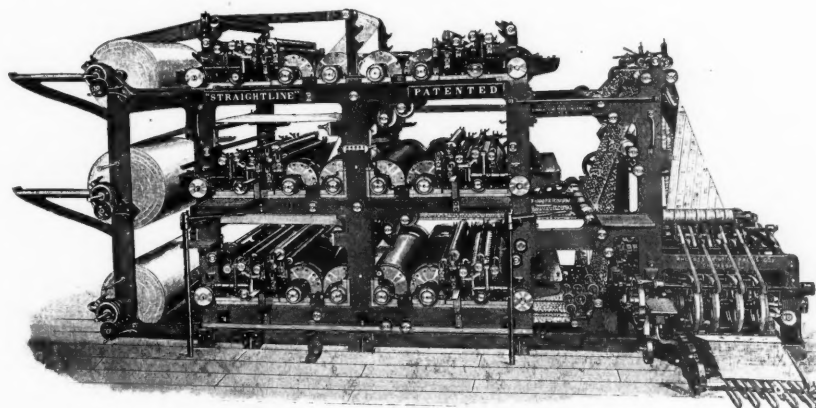
THE CHICAGO ELECTROTYPE & STEREOTYPE COMPANY.

Through the courtesy of Mr. Welch, a representative of THE INLAND PRINTER was permitted to inspect the several departments of the Chicago Electrotpe & Stereotype Company, 149 Plymouth place, recently, and was surprised to find it one of the largest plants of the kind in the country. The growth of the business of this company since its organization in 1886 has been quite remarkable. At that time it occupied a room about 60 by 70 feet on the second floor of 196 South Clark street. Its officers were the same as at the present time, being William J. Alexander, president; George T. Schuester, vice-president, and F. J. Welch, treasurer. The company had a very small capital in dollars and cents, but its members were all able, practical men, had a thorough knowledge of the business, and were possessed of energy and push, those qualities which count for success in any walk in life. The business steadily grew from the start, and at the end of a few years a second floor was found necessary. A firm that has gone through the recent years of depression

and held its own has done well; but one that has succeeded in enlarging its business to more than twice its size during these years is entitled to high praise. This is what the Chicago Electrotype & Stereotype Company has done. About two years ago the company moved into its present quarters, where it occupies one thousand square feet of room. In addition to this very complete electrotyping and stereotyping plant, which consists of the latest improved machinery, there has been added a first-class engraving plant, and the company is prepared to do all kinds of engraving by all processes and is sure that it will make as good a reputation for this class of work as it already enjoys for its other branches of business.

THE GOSS OCTUPLE PRESS.

The New York *Herald*, after installing a new octuple press, made by the Goss Printing Press Company, Chicago, capable of turning out eight-page papers at a speed of 96,000 per hour, called attention to the matter by giving up a full page to it, and showing an excellent picture of the machine. This splendid testimonial of the Goss press was given by Mr. James Gordon Bennett in appreciation of the satisfaction experienced in the use of this machine. In view of the fact



that the company is booked away ahead for their straight-line machines, it certainly indicates that there must be some value in them, and that people are waking up to a realization of what the capabilities of the press are. Until the straight-line machine was invented there were few presses upon the market that commanded such attention and sale. One of the principal features of the machine is that the different webs that produce a 4, 6, 8, 10, 12, 14 or 16-page paper, full size, or 8, 12, 16, 20, 24, 28 or 32-page paper, half size, are associated together at one common point without the use of any mechanism, which heretofore was employed in producing multiple pages in one run. The angle-bar method of turning the webs and deflecting them from their course to one at right angles is entirely eliminated. This enables the press to produce these results with the greatest speed, limited only by the quality of the printing to be done. Another advantage is the patented devices for the delivery of the product after folding, which are extremely simple and work perfectly. The press being built in tiers, one above the other, affords economy in floor space, which is an important matter in many pressrooms. The aim in building the Goss press has been to secure simplicity and perfection, and the results certainly indicate that these points have been attained. Besides occupying very little floor space, the presses are claimed by the manufacturers to run with less power than other machines; they can be started quickly, and when under way do nothing but first-class printing. They are so constructed that in addition to black, one, two or three

extra colors can be run at the same time, so that a colored sheet can be produced with the regular issue and all the printing done in one operation at the full speed and capacity of the press, which is quite a novelty in itself. The fact that several webs of paper play in a direct line through the press in a comparatively straight course to the folder, is an advantage when running in colors, as well as for ordinary black printing. The Goss Printing Press Company devotes its entire attention to the building of this style of machine and to other special rotary presses, and on this account is enabled to put the very best thought and ability into their machines, and can secure results in construction not to be obtained where a diversified line of work is turned out. For a number of years the company has been satisfied that their presses were the ones that papers could adopt with the feeling of perfect security so far as results are concerned, and guarantee to furnish machines that will make money for the purchaser. They have the largest plant in the world used exclusively in the manufacture of these special machines. The presses are fully covered by patents owned exclusively by the Goss Company. Publishers can secure presses to meet any requirements, the machines being built in all sizes and styles, from a 4-page up to a 48-page machine, having a

capacity of 25,000 to 100,000 per hour. In a notice of this kind it is not possible to go into a lengthy description regarding the construction and operation of the machine, but sufficient has been said to convince publishers who are contemplating the installation of an up-to-date perfecting press, that at least an investigation of the wonderful abilities of the Goss press is advisable. Reference to the cut accompanying this article, and the illustrations and descriptions appearing in the advertising on pages 8 and 9, will enable readers to obtain an idea of what the Goss press is. Further particulars can readily be obtained by addressing the manufacturers. It is exceed-

ingly gratifying to the company to note that orders for the machine are coming in not only from papers in different parts of the United States and Canada, but are being received from Australia, New Zealand, England, Scotland, Africa, and other foreign countries, which certainly is an indication that the renown of the press is spreading, and that "The Goss" is an assured success.

AN UP-TO-DATE ENGRAVING HOUSE.

While in New York recently a representative of THE INLAND PRINTER was shown through the establishment of the Electro-Light Engraving Company, Pearl and New Chambers streets, and after having thoroughly inspected the various departments, was fully satisfied that the reputation enjoyed by this company was well deserved. The establishment is fitted up in the most elaborate manner, every department being complete as to detail, and fully equipped for doing its share of business. A company having the facilities for doing first-class work enjoyed by this one cannot fail to give satisfaction to those intrusting it with their orders.

KERATOL SILK.

Always on the alert to give bookbinders and printers the latest in their line, the Keratol Company, of Newark, New Jersey, have now brought out what is called "Keratol Silk," which is an exact facsimile of the most costly silks, and is said to be the most beautiful book-cover ever placed

upon the market. It is waterproof and works advantageously, and, being so much lower in price than the genuine article, immediately commends itself for general use. The success already achieved with the regular brand of imitation leathers put out by this company will no doubt be followed up by their new product. They would be glad to furnish samples of this new material to those interested. Ask them about Keratol glue, also, when you write.

ADJUSTABLE MOLD FOR THE LINOTYPE.

One of the most recent and important improvements to the mechanism of the Mergenthaler Linotype is a universal adjustable mold whereby a large variety of type sizes may be used without the trouble or expense of the large number of molds heretofore necessary. The universal mold remains permanently in the rotary disk and is adjustable as to the measure or length of line and as to thickness of body, and also has the obvious advantage of insuring uniformity in the height of the slugs. The new mold permits change of measure and body in less than one minute. Explanatory circulars may be obtained on application to the Mergenthaler Company.

NEW BUT EXPERIENCED.

The Glidden & White Company, Cleveland, Ohio, manufacturers of printing and lithographic inks, although a new and young concern, has entered the field under most favorable circumstances, having gentlemen connected with it who are thoroughly posted in the manufacture of the goods they are putting out. Mr. J. F. Glidden, of the Glidden Varnish Company, is at the head of the house, and supervises the manufacture of all of the varnishes used by the ink company, having had six years' experience in this line. Mr. Frank J. Baumgartner, who has charge of the manufacturing of the inks, has had twenty-two years' experience in this line, and has a reputation second to no one in the country. A 50-cent half-tone black ink, which they claim will positively not offset on 100-pound coated book paper, is one of their many leaders.

MOROCCOLINE.

Moroccoline is no new article of manufacture, but has been largely used with entire satisfaction for several years by the furniture and carriage trades. Like all good things in the market it has been imitated, but its peer has yet to be brought out. Its commercial value is well known and acknowledged by the above named trades, and at repeated

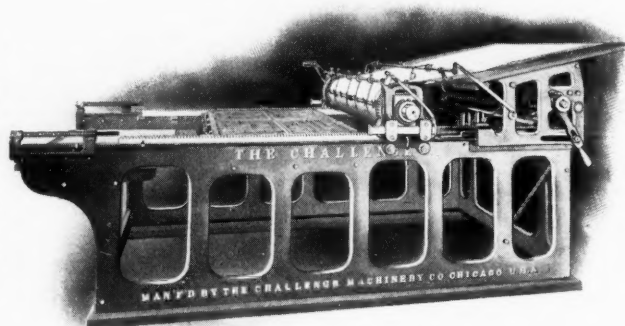


A PHOTOGRAPH OF ONE OF THE MANY GRAINS.

requests of several large dealers in bookbinders' supplies the manufacturers are now making a perfect imitation of buffings and skivers in all colors and grains desired. As this remarkable material is meeting with a flattering reception from bookbinders, we predict for Moroccoline a large business in this field. Samples will be gladly mailed on application to the Boston Artificial Leather Company, 133 Pearl street, Boston, Massachusetts.

THE CHALLENGE COUNTRY PRESS.

Country printers will be interested in anything that lightens labor and improves the appearance of their paper. Here is an illustration of the new Challenge country press. It shows the cylinder just taking the sheet and about to pass over the form. That it is simple, substantial and practical will be seen at a glance. To run it, the operator stands on



the farther side, about the center of the press, takes the handle with the left hand, swings the cylinder to make the impression, the right hand carrying it forward to deliver the printed paper and start the cylinder back to receive the sheet.

To know that the press is manufactured by the Challenge Machinery Company is sufficient guarantee that it is all that is claimed for it; the construction first-class, materials and workmanship the best; it is strong, simple, convenient, light running and durable. The manufacturers invite all interested purchasers to visit their works, 2529 to 2555 Leo street, near Archer avenue, Chicago, to see one of these machines in operation. All type foundries sell them.

LEIGER AUTOMATIC PAPER-FEEDING MACHINE.

The accompanying illustration shows a device invented by George P. Leiger, of Chicago, for automatically feeding sheets of paper to printing presses, folding machines and ruling machines, which is said to feed fifty per cent faster than can be done by hand. As the field for such a machine is largely in connection with printing presses, a brief description of the feeder as applied to them will now be given. The feeding machine will take on a maximum load of paper of over 20,000 sheets. Users of the feeder are thus able to get the full capacity of the printing press, which cannot be obtained by hand feeding, since the press is so frequently stopped to put up the lifts of paper on the feed-board. In addition to this the press may run at a much higher rate of speed than operators can feed by hand, and the feeding is more uniform, every sheet being handled exactly the same.

The table holding the load of paper rises automatically to correspond with the sheets as fed off, thus keeping the top of the pile always at the same level. By means of a suction pump, a vacuum is formed and so adjusted as to pick up the thinnest paper or the heaviest cardboard. This gives the machine a range from French folio to cardboard, something that cannot be claimed for any other feeding machine, and consequently makes the Leiger automatic feeder commercially valuable for every class of printing offices.

The vacuum referred to is carried through a series of pipes to the "pick-up-fingers" which are adjusted to come in contact with the sheet of paper at each of the four corners. The vacuum is cut off and again put in use by means of irregular cams timed so that the fingers release the back end of the sheet before the forward fingers let go. The latter remain in contact long enough to allow a forward movement

to engage the sheet with a series of rollers connected by tapes which conduct the sheet to guides of the printing press. Here, by further use of the vacuum force in connection with some simple mechanical appliances, both a side and forward register is obtained, and as every sheet is treated in exactly the same manner it is easily seen how much more perfect the result must be than hand feeding.

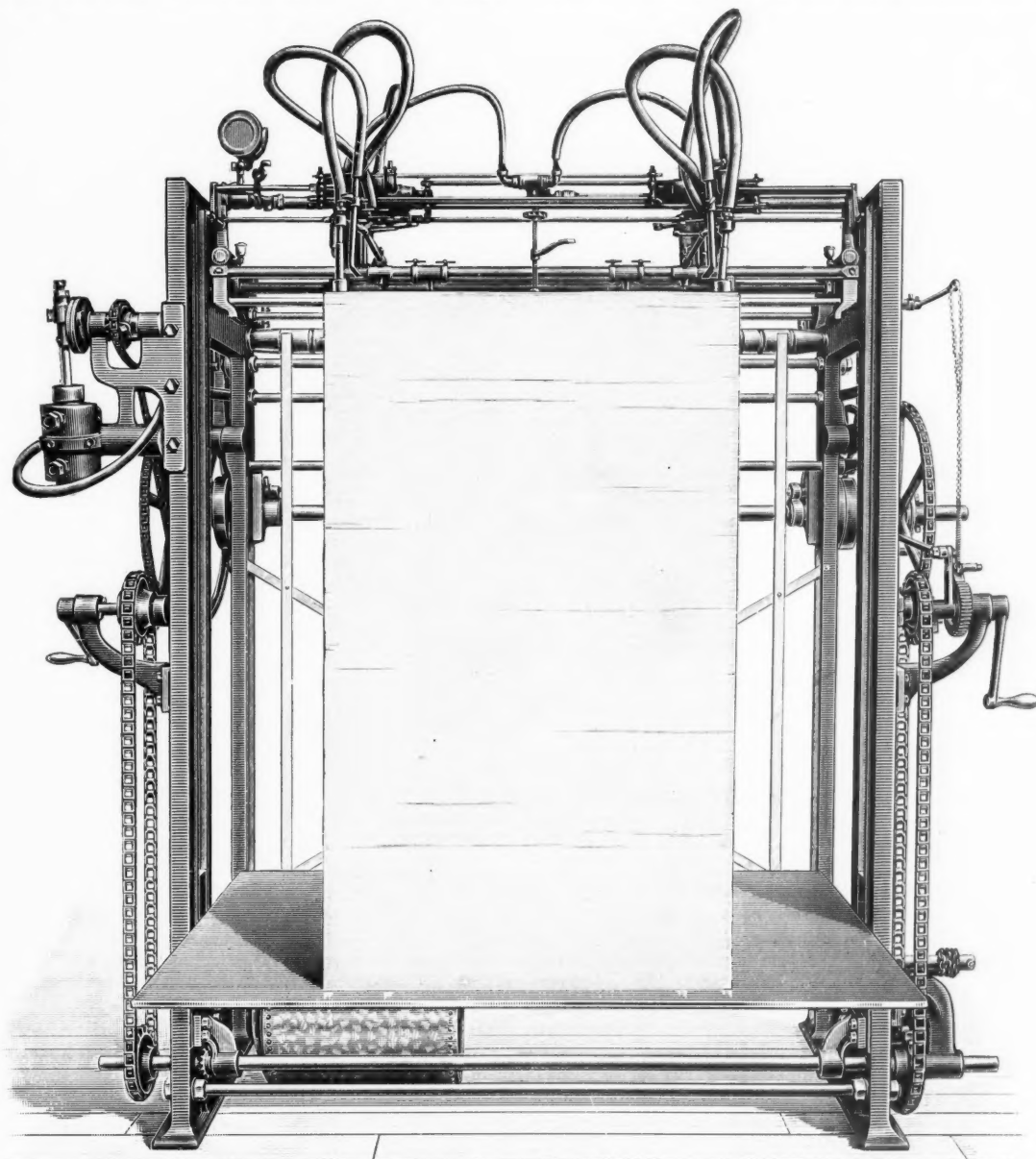
In preventing the transfer of more than one sheet at a time to the press the ingenious working of the cams is very apparent. As the rear fingers engage the sheet and it is pulled up by the vacuum, there is a period of rest; very slight, of course, but in that time the vacuum is released and again acquired, so if more than one sheet has been lifted all but the top one drops back.

To further assist in separating the sheets, should electricity or ink hold them together, as is so often the case, a couple

of blow pipes are used, through which the air is forced by means of a small auxiliary pump attached to the side of the machine and oscillating with the movement thereof.

If more than one sheet, or a torn or badly wrinkled sheet passes down to the guides, another ingenious contrivance by means of air makes a connection with the brake on the fly wheel of the press and stops it almost instantly, so that an imperfect sheet, or more than one sheet, cannot pass into the press. The machine is almost human in its workings, and these results have been obtained by the ingenious and intelligent manipulation of a vacuum and compressed air. The adjustments of the machine are simple and it can be changed from one size sheet to another without using a wrench.

The inventor of the Leiger automatic feeder has given to the printing fraternity for the first time a machine that will

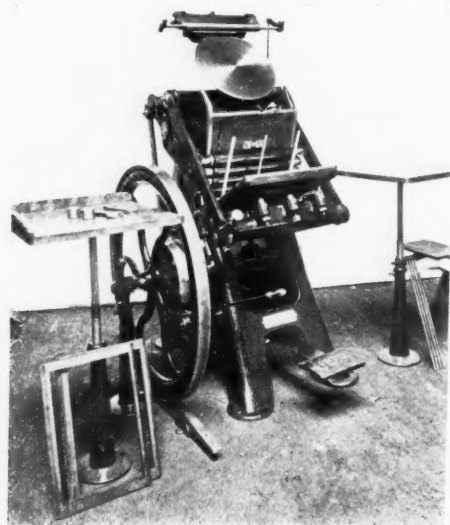


LEIGER AUTOMATIC PAPER-FEEDING MACHINE.

handle all grades and sizes of paper without soiling or wrinkling, and adjustments can be made so readily that it can be used profitably on short runs, thus solving problems that others have attempted but failed in. The earnings of a printing press are from thirty to forty per cent greater with the aid of the Leiger automatic feeder, and from the fact that the United States Patent Office has allowed all claims for patents in their broadest and most comprehensive form, you will know that the invention is on entirely new lines. The manufacturers, D. H. Champlin & Co., 277 Dearborn street, Chicago, will gladly supply further particulars and estimates when requested.

THE PROUTY PRESS.

The half-tone shown herewith gives an excellent idea of the Perfected Prouty job press, manufactured by the Boston Printing Press Company, 100 High street, Boston, Massachusetts, the successors to the George W. Prouty Company. Mr. S. L. Merchant, the manager of the company, informs us that the Prouty press will run fifty per cent faster than any other job press built. It is the only press having two solid gear wheels, thus insuring a perfect and rigid impression,



and it is said to be the strongest press on the market. It is especially adapted for high-grade half-tone work and embossing, and for general all-round work will be found an excellent press. The ink distribution is perfect, it having four inking rollers, covering the entire form, where other job presses have only three rollers. There being no cams on the Prouty press, it can be run at a high rate of speed without any noise whatever. This will be appreciated in all offices. The patent platen adjuster is a great labor-saving device, and is one of the special features of the Prouty press. The company is constantly adding improvements and intend to be up-to-date in every respect, so far as a high-grade job press is concerned. The press is in use by numbers of large concerns in this country and abroad, and all the users are ready to speak favorably of it. One large concern in Boston is running fifty of these presses at an average speed of three thousand impressions per hour. The firm has recently made arrangements with John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England, to represent them in Europe, and we learn that this house is meeting with good success in the sale of the presses abroad. A very neat catalogue, showing the embossing and half-tone work being done on the Prouty press, will be forwarded to all printers interested.

THE GEM PAPER AND CARD CUTTER.

On another page of this issue will be found an advertisement of the original Gem paper and card cutter, manufactured by the Howard Iron Works, Buffalo, New York. This firm was established in 1847, and are founders and machinists of well-known reputation. They have had about thirty years' experience in the manufacture of paper cutters, both hand and power, and have sold thousands of their machines during that time. The Gem cutter, to which they call attention this month, is therefore not unknown to printers and binders of the country. The Gem is a heavy, compact, and rigid machine, works easily and smoothly, cuts perfectly true, and the clamp has a free and quick motion. It is supplied with back, side and split gauges, and the lever can be adjusted to any position to suit the operator. The firm also manufacture the Victor and Diamond paper cutters, besides book-trimmers, roller backing machines, power and foot stabbers, etc. Barnhart Bros. & Spindler, Chicago, are their western agents.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted. **Copy for this column must be in our hands not later than the 20th of the month preceding publication.**

BOOKS.

A BARGAIN COUNTER IN AD-DOM.—Don't miss it! My book, "Some Advertising that Advertises," is used by progressive printers generally. Price reduced to 50 cents. W. H. WRIGHT, JR., 70 Ellicott street, Buffalo, N. Y.

ABOUT A CURRENT SUBJECT: Souvenir Mailing
Cards, a brief treatise on the preparation and marketing of these efficient town-advertisers. Sixteen pages, nonpareil; 25 cents, with set of photogravured cards. OTTO KNEY, Madison, Wis.

A PROOFROOM HELPER—Kitchen French, 25 cents. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/2 by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 150 Nassau street, New York.

SEND STAMP for sample copy *Art Ad Age*, the advertising printer's paper, issued monthly, 50 cents per year. THE ART AD AGE CO. (Wright, Electric Printer), Buffalo, N. Y.

THE INLAND PRINTER CUT AND ORNAMENT
BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

WANTED—Agents to sell "Old Cato," a book on the dog; two volumes in one; written by John Paul Dudley; a companion book to "Black Beauty." Anyone who loves the dumb beast should not fail to have a copy of this work; one of the best selling books of this century. Old price, \$4; new price, \$2.50. Address HENRY O. SHEPARD, manager, 212-214 Monroe street, Chicago.

FOR SALE.

COMPLETE JOB PLANT, almost new. Will sell entire or in parts. List of material for stamp. A 466, INLAND PRINTER.

CYLINDER PRESS for sale, very cheap; cash or time. MAX TEICH, 180 E. Randolph street, Chicago.

EMBOSSING PRESS for heavy work; bed, 12 by 18, Practically new. A 458, INLAND PRINTER.

FOR SALE.

FOR SALE—Forty-four-inch Cranston & Jones power cutter. Latest machine; almost new; cost \$1,000. Will accept any reasonable offer. DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.

FOR SALE—32 by 44 3-fold Brown folding machine; latest pattern; practically new; list price \$625; write for bargain price. F 59, INLAND PRINTER.

GREAT BARGAIN—\$5,500 buys real estate, brick building, 30 by 120 feet, and complete printing plant, having two cylinders taking 32 by 44 sheet, jobber, cutter, stitcher, folder, power, over 7,000 pounds type, including over 250 job fonts, and all the necessities of a complete printing office in a suburb of Chicago. Owner retiring. An out-and-out bargain. "OWNER," room 14, 154 Lake street, Chicago.

HIGHEST discount offered from new or secondhand presses, type, cases, cabinets, shafting, hangers, pulleys, belting and all supplies. Write for special prices, stating what you want. ALEX. McKILLIPS, Harrisburg, Pa.

PARTY about to change their present plant would like to hear from printers desirous of a bargain in the shape of two two-revolution Cottrells in good condition. Both presses will print a sheet 33 by 46. Also a Dexter latest improved folding machine. Each of these can be seen running. A. B. C., INLAND PRINTER, New York.

POWER SAW and trimmer, \$25; router, \$50; type-high machine, \$25; camera, lens, \$60; gas engine, \$99. A 436, INLAND PRINTER.

ROUTER FOR SALE, with work holder 12 by 12, four tools, belting, one 16-inch wood pulley. Price, \$35. Send for photo. VERMONT ENGRAVING COMPANY, St. Johnsbury, Vt.

THORNE typesetting machine, 8, 9 and 10 point. Hoe double-cylinder press with Steinmetz folders; also fine Campbell Oscillator. MERCANTILE LAUNDRY MACHINERY CO., 124 West Houston street, New York.

BUSINESS OPPORTUNITIES.

A GREAT BARGAIN—An old well-established trade paper, in a fine Western city, is for sale. It is paying net income of 10 per cent on \$30,000, and as the field is unlimited, this can be largely increased. Over 3,500 new, paid-in-advance subscriptions put on books in past sixty days. \$10,000 takes it, and it's a snap. If you want a 30 to 40 per cent investment for your money, here it is. No time for curiosity seekers. A 416, INLAND PRINTER.

A GREAT MONEY MAKER—I have an advertising idea which has made for me over \$1,500 net. They were the easiest dollars I ever earned, too. I remember with much tenderness 250 of them which came in one month when I lay on my back sick in bed. Any man of ordinary intelligence, living in a town where there is a first-class printing office, can work it. I'll send samples and full information for \$1. If upon examination you wish to take hold of it, I will also extend you full privileges to do so under the copyright which I own. The \$1 you send pays for this also. If you want to get on the "inside" of something which is entirely outside the realm of the "visionary," something which has been crystallized into fact, and coined into hundreds of good hard dollars, you won't hesitate long before writing me. I have another good thing in the advertising line which has brought me lots of business, one Chicago concern alone having ordered 65,000 of them in past two years. If you want both these ideas, \$2 will bring them. Only sold to one party in a town. EMERSON DUPUY, 508 Manhattan bldg., Des Moines, Iowa.

BUSINESS OPPORTUNITY—\$4,000 to \$5,000 will purchase the best engraving plant in the Central States. Has made 30 per cent on investment for a long time. Present owners must change climate is only reason for selling. Would sell part interest to thoroughly competent, practical man. Investigate this at once. A 425, INLAND PRINTER.

FOR SALE—An up-to-date, well-established job printing office and bindery, located at Yazoo City, Miss. Office has steam fixtures. Will sell most reasonably. THE MOTT PRINTING CO., Yazoo City, Miss.

FOR SALE Below Cost—Democratic weekly in Wisconsin town of 3,000. Plant has power Prouty, Gordon jobber, gasoline engine and all necessary material; fair run of jobwork, which, as well as circulation of paper, can be largely increased. Other business requires owner's attention. Good opportunity for practical newspaper man. A 471, INLAND PRINTER.

FOR SALE—For cash, small job office with up-to-date outfit, doing fine business in southern Wisconsin city of 3,000. Good reason for selling. A 444, INLAND PRINTER.

FOR SALE—The *Press* news and job office, Wallace, Idaho. Located in center of greatest lead-silver belt on earth. County seat of county as large as State of Connecticut. Cash only. Bargain. ADAM AULBACH, Murray, Idaho.

FOR SALE—Up-to-date job office, electric power. Two perfected Proutys and one Clipper press; 182 fonts type, cutter, etc. Everything complete; well established. Owner is not a printer and will sell at a bargain if sold at once. W. E. MCGREGOR, 297 Washington street, Boston, Mass.

FOR SALE—\$4,000 high-class Iowa job shop at half the money. Good business; delightful city. Must be sold soon. A 435, INLAND PRINTER.

THE DETROIT LITHOGRAPH CO., Ltd.—Offers for sale its plant and business, Nos. 52 and 54 Bates street, Detroit, Mich. Four steam presses; six hand presses; cutting, ruling and color-grinding machines; large lot of stones and engravings, color, paper stock, etc. Correspondence solicited. DETROIT LITHOGRAPH CO., Ltd.

\$1,200 CASH and \$800 on time, \$2,000 in all, will buy the *Republican*, at Oakes, North Dakota. Town of 800, three railroads. Have five-column-quarto Prouty; steam plant; 8 by 10 and 10 by 15 Gordon jobbers; 16-inch paper cutter; card cutter; eighty cases type; plenty of other material, stones and cases. ED A. SMITH, Oakes, N. D.

\$6,000 BUYS best Democratic weekly in southwest Missouri; nets \$2,000 year. DRAWER F, Lamar, Mo.

HELP WANTED.

AGENTS WANTED—In every city, county and State; male or female; Christian; to sell the People's Bible History. This book is the product of the brains of the Protestant churches of the world, including Gladstone, Lorimer, Farrar, Sayce, Beet, Gregory, Hale, MacArthur, Bristol, and others. Send for prospectus circular. THE PEOPLE'S BIBLE HISTORY CO., 212-214 Monroe street, Chicago.

SALESMAN can add commission on which one earned \$800 in 1898. "BLANKET," P. O. 1371, New York.

WANTED—A solicitor well up in estimating on all kinds of job and catalogue work, and who could handle a few specialties for a reliable firm in northeastern Pennsylvania. Must come well recommended as to character and ability. Steady job. State salary. A 422, INLAND PRINTER.

WANTED—Cylinder pressman able to execute the finest half-tone and color work, and competent to take charge of large pressroom. Address, naming reference and salary can command "PRINTER," P. O. Box 656, Louisville, Ky.

WANTED—Man experienced in drawing in artistic style and engraving on wood. State experience and wages expected. A 433, INLAND PRINTER.

SITUATIONS WANTED.

AN all-round, up-to-date book, news, job printer and make-up; good cylinder and platen pressman; can take charge; best references. A 452, INLAND PRINTER.

AN experienced half-tone and line photographer and etcher open for position; am well versed in installing and managing plants. A 427, INLAND PRINTER.

A PHOTO-ENGRAVING TEAM FOR A NEWSPAPER—First-class cartoonist and portrait artist, also first-class zinc etcher, at present employed, will be open for positions May 1; we are in position to purchase our own plant, if we can get a guarantee of a certain amount of work per week; steady and reliable men. A 443, INLAND PRINTER.

ARTIST—Pen-and-ink—wants position; will work for moderate salary; newspaper sketching preferred. A 432, INLAND PRINTER.

AS half-tone photographer; long experience; also practical at etching; desires situation with first-class establishment; good reference. A 475, INLAND PRINTER.

AS MANAGER OR FOREMAN—Practical printer and pressman; large experience; capable taking charge, either branch or both; first-class references. A 420, INLAND PRINTER.

A STEREOTYPYER, good, practical and reliable, desires to make a change; good recommendations and sober; job or newspaper work. A 480, INLAND PRINTER.

A VERY FAST COMPOSITOR desires steady situation in country town or small city. Quick, accurate work guaranteed. First-rate on ads., bookwork, etc. Capable of taking charge of small office; temperate; wages, \$9. A 484, INLAND PRINTER.

BOOKBINDER would like to change present position. First-class finisher on blank and printed work; can work on embossing press and job forwarding; entire satisfaction. A 411, INLAND PRINTER.

BRIGHT MAN desires management of lithographic plant, West or South; understands thoroughly estimating on all color work and engraving; used to all kinds of process work; could also act as litho salesman. A 461, INLAND PRINTER.

BY PRESSMAN—Fourteen years on various grades of work (mostly book); three years on web presses; capable taking charge; references. A 419, INLAND PRINTER.

SIMPLE—AUTOMATIC—GUARANTEED.
Using Emery Wheels arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60, 44-in. \$65.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$125. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 76-in. \$205, 84-in. \$215, 90-in. \$225.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery Outfits.

✻ ✻ THE BLACKHALL MFG. CO., 12 Lock Street, Buffalo, N. Y.

SITUATIONS WANTED.

CYLINDER PRESSMAN wants situation; A 1 references; salary \$18. A 421, INLAND PRINTER.

EXPERIENCED editor, reporter, printer, proofreader, collector, bookkeeper, manager, solicitor, desires situation; steady habits; good recommendations. A 446, INLAND PRINTER.

FIRST-CLASS job printer desires change of situation; South or West preferred; references given. A 455, INLAND PRINTER.

GOOD, all-round printer, total abstainer, steady and reliable, desires position in good country office; many years publisher of county seat paper; would be good man for country publisher desiring to be relieved from mechanical department to give more time to editorial and outside work. Married and would settle down. F. LADD, Sturgeon Bay, Wis.

JOB COMPOSITOR—Young man, twenty-six, single, sober, industrious; now and for past nine years employed in first-class job office; to acquire wider range of experience would like position in another first-class, up-to-date city office; only steady position desired; good references. A 439, INLAND PRINTER.

MACHINIST-OPERATOR on linotype; now in charge of machine; reference from present employer; thoroughly competent, sober and reliable; practical printer; desires change for good reasons. A 414, INLAND PRINTER.

NONUNION LINOTYPE OPERATOR, thoroughly competent and sober, wants steady situation. A 456, INLAND PRINTER.

POSITION WANTED—By young man as half-tone and line etcher; also does retching; can furnish first-class reference. A 481, INLAND PRINTER.

PRINTER (fifteen years' experience) desires position as foreman of first-class country office; or would go to city as proof-reader or night editor; if you want a good man and are willing to pay a good salary, write; if not, save stamps. A 462, INLAND PRINTER.

SITUATION WANTED—By A1 feeder, cylinder, Gordon; can make ready; experience on all grades of work; references. A 487, INLAND PRINTER.

SITUATION WANTED—By copperplate printer; young man; can do die-stamping. A 454, INLAND PRINTER.

SITUATION WANTED—By router and blocker of nine years' experience, with first-class engraving house. First-class references furnished. A 464, INLAND PRINTER.

SITUATION WANTED—Foreman or manager of job office, by thorough job printer; twenty years' experience; understands presswork, estimating and buying stock to advantage. A 418, INLAND PRINTER.

SITUATION WANTED—Pressman, Gordon or cylinder; good man. D. CORY, 2633 Kimball avenue, Chicago, Ill.

SITUATION WANTED—Thorough polyglot printer, proof-reader and translator (now employed) desires change (union); can take charge. A 463, INLAND PRINTER.

STEADY SITUATION—By all-round printer and pressman; sober; can take charge; wages moderate. A 449, INLAND PRINTER.

WANTED—Position as working foreman; job pressman, twenty years' experience; understands color work, embossing, cutting, railroad ticket machines; Harris automatic press; best reference for character and ability. A 415, INLAND PRINTER.

WANTED—Situation as apprentice; have served three years; city preferred; state wages paid; best references. A 465, INLAND PRINTER.

WANTED—Situation as foreman or manager of news or job office. Young man, sober, good recommendation; ten years' experience. A 485, INLAND PRINTER.

WANTED—Situation as pressman and stereotyper; as for competency, the best of reference can be obtained. A 409, INLAND PRINTER.

WANTED—Will give free use of \$1,200 up-to-date job plant to good responsible firm guaranteeing position paying \$20 per week; in use less than two years; will sell cheap for cash. A 477, INLAND PRINTER.

YOUNG MAN, nineteen, wishes position; Illinois or Iowa preferred; three years' experience, newspaper, catalogue, book and brief work; best references; steady habits; small wages to start. A 451, INLAND PRINTER.

WANTED TO PURCHASE.

EXPERIENCED MAN will buy engraving plant; prefer Royle machinery. A 428, INLAND PRINTER.

WANTED—Calendering machine, new or secondhand, must be cheap for cash; name make, size and all particulars. H. A. MEYERCORD, 170 Orleans street, Chicago.

WANTED—I want to see samples and prices of first-class, indistinguishable, facsimile typewriter work. Large orders await the best workman. Box 382, Turner's Falls, Mass.

WANTED—Large size gumming machine, new or secondhand, must be cheap for cash; name make, size and all particulars. H. A. MEYERCORD, 170 Orleans street, Chicago.

WANTED—Medium size paper cutter, new or secondhand, must be cheap for cash; name make, size and all particulars. H. A. MEYERCORD, 170 Orleans street, Chicago.

WANTED—Power stitcher in good order, half-inch capacity. BURBECK & CO., Watonsville, Cal.

MISCELLANEOUS.

AGENTS WANTED in every town and city to sell our live alligators for advertising purposes. Great scheme; sell on sight to merchants; make \$6 daily easy; sample and terms for \$1; write at once. Novelty Department, Myers' Printing House, 617-619 Camp street, New Orleans, La.

ARE YOU interested in stock cuts for newspaper use—any business? Get our catalogues. BARNES-CROSBY CO., 108 La Salle street, Chicago, Ill.

CHALK PLATES—How to make them taught by mail. Anyone can learn. Write for terms. A. F. GLASER, JR., Cleveland, Ohio.

CHALK PLATES RECOATED, only $\frac{1}{4}$ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

FIVE HUNDRED DOLLARS.—This sum doesn't grow on every tree, but I have a legitimate side issue to be run in connection with a job or weekly newspaper plant which will insure such a sum if properly handled. This is no advertising hold-up, but a straight, legitimate enterprise that can be worked with a straight face. Full particulars and directions mailed for \$1. This investment is the surest way to prevent idle presses and swell your bank account. HARRY COLEMAN, publisher of the *Post*, Pontiac, Mich.

PATENTS—Before you patent, have a search made by Chas. H. Cochrane (M. E.), 108 Fulton street, New York (editor Patent Department, INLAND PRINTER). Advice given to inventors of printing machinery on patenting, manufacture and introduction. Patents applied for.

PHOTO-ENGRAVER'S contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 297 Avenue C, New York City.

PRINTERS, learn half-tone engraving. Erwin's half-tone process differs in essential details from all older processes. It is so simple in operation that any printer or photographer can work it. Has been sold to printers and photographers for over a year and given perfect satisfaction. Complete outfits included with instructions. Send for circulars and learn of the most remarkable half-tone process in the world. J. BRUCE ERWIN, Newcomertown, Ohio.

RUBBER STAMPS—6 cents a line, postpaid, to printers and stationers. Sample and circulars free. H. P. MAYNARD, 16 Arcade, Cincinnati, Ohio.

RUBBER STAMPS—5 cents per line to the trade; catalogue free. SOUTHWESTERN STAMP WORKS, 1114 North Broadway, St. Louis, Mo.

STEREOTYPE OUTFITS for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue, and no beating with the brush; casting box, 6½ by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$28.50; 13 by 22, \$46. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$5 for both, including material. Book explaining all of above sent on receipt of 50 cents. Circulars and samples for stamps. HENRY KAHR, 240 East Thirty-third street, New York.

SWARTZ EMBOSSING COMPOSITION hardens in five minutes, and stays hard; will not break down; 25 cents gets a good-sized sample. G. W. SWARTZ, 431 Donaldson street, Columbus, Ohio.

ALL ABOUT ADVERTISING NOVELTIES, SIGNS, ETC.
THE NOVELTY GUIDE, JAMESTOWN, N. Y. Send five cents for Sample Copy. No free copies.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, \$15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO.

ST. LOUIS.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process, \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

Calumet Mfg. Co. Minneapolis, Minn.—Printers' Rollers, Compositions, Glues, Cements, etc. "KUOKOA," a semi-liquid flexible pad Cement; requires no heating; pints, 45c.; quarts, 80c.; gallons, \$2.60; two gallons (freight paid in U. S.), \$5.00. Warranted flexible. Sample can, postpaid, 25c.

A BARGAIN! Our line of Advertising and Ornamental Cuts for printers—**350 unique and original designs.** We sell original etchings and \$150 worth of electros, price \$350, worth \$800. We are too far away from our electrotypers; if you are located near one, you can do a fine mail order business, and it's trade that keeps coming. If you have time to wrap up packages, this will give you the chance. Write for particulars.

WOODRUFF ADVERTISING NOV. HOUSE, RAVENNA, OHIO.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps.** Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARRE E. CROWL & CO., Baltimore, Md.

PRINTERS

Send for specimen sheet showing how one Lithography letter-head plate was used to print an entire set of stationery—letter, bill and statement heads, business card and envelope. Your customers will appreciate a plate like this, and you can pull many an order that now goes to the lithographer. Takes an expert to tell it from lithography.

W. MOSELEY, 103 Hill Street, Elgin, Ill.

"BELL" CHALK PLATES The very best process yet discovered for illustrating daily newspapers quickly and inexpensively. Use the "Bell" Standard Plates and save money. *Positively no infringement.* From 50 to 70 per cent reduction in cost by having your old base plates recoated. Address: HIRD MANUFACTURING CO., Cleveland, Ohio.

ARTIST WANTED for Photo-Engraving Establishment. One who is familiar with the best up-to-date methods of drawing, and the retouching of photos of machinery and general commercial subjects. Address **A. MUGFORD, Engraver and Electrotypers,** 120 Liberty Street, NEW YORK.

The Van Bibber Roller Co.

Cincinnati, Ohio.

AT this season of the year get rollers as early as possible. The longer time rollers have to season, *during use*, before the hot weather comes, the better.

We use the latest and best compressed-air system in casting, and make solid, perfect rollers by the best formulas.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO.

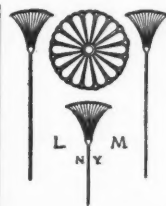
BOOKBINDERS AND BOXMAKERS, ATTENTION.

For sale cheap, 385 rolls of Black Levant Grain Cloth. Rolls vary in width from five to six inches, and each roll is from thirty-eight to forty yards long. For book covering or some special job, this stock would be exactly the thing. Write at once for particulars.

THE HENRY O. SHEPARD CO., 212-214 Monroe St., Chicago.

Capital Wanted—\$15,000 to \$25,000

A vigorous and rapidly growing concern, manufacturing certain office specialties covered by patents, offers an interest in its business to a man of ability, clear record and good judgment. Proposition will be made attractive; must invest \$15,000 to \$25,000 to be used for the extension of plant. More business offering, unsolicited, than present facilities will care for. Highest references required. Address A 434, INLAND PRINTER.



JAPANESE PAPERS.

For Editions de Luxe,
Artists' Proofs,
Artistic Circulars and
Programmes.

LIONEL MOSES, IMPORTER,
10 Warren St., New York.

Dixon's - - - - Electrotyping Graphite - - - -

Used and recommended by
the leading Electrotypers
of the world.

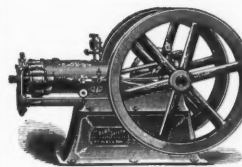
Different kinds prepared for
different work.

For moulding and polishing.

JOSEPH DIXON
CRUCIBLE CO.,
JERSEY CITY, N. J.

NOT IN THE TRUST!

THE CHEAPEST PLACE
TO BUY **ENVELOPES** IS AT
A. A. KANTOR'S, 194 WILLIAM ST., N. Y.



WILL SAVE ALL THE TIME

Running your presses except a few moments to start, and it does your work so easy and willingly you wonder how you ever got along without it. Horizontal and upright and right sizes for printers. Sure and simple.

OLDS GASOLINE ENGINE WORKS,
Box 421. LANSING, MICH., U. S. A.

Successful Printers...

IT is one of the peculiar features of my work in advertising printing houses that the vast majority are the largest and best in their towns, and that 90% of those who were with me last year are with me this year.

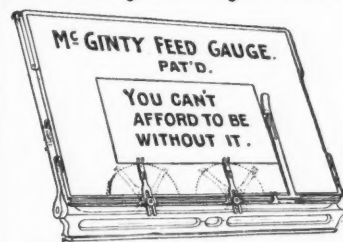
MONTHLY BLOTTER SERVICE FOR 1899. \$2.50 a month, by the year, for copy and plates to print a fine three-color design.

MY MONTHLY CALENDARS ARE GOING.—A new contract a day. It costs you but \$4 a month.

A NEW BOOKLET, WRITTEN IN VERSE.—Twelve Line cuts and a two-color cover, with a write-up about your business, \$15 complete.

E. ST. ELMO LEWIS, Manager,
925 Chestnut Street, PHILADELPHIA, PA.

McGinty's Adjustable Feed Gauge



Greatest time-saver and most-needed appliance ever attached to a press. Can be set or reset in less than a minute. Doesn't puncture or deface tympan sheet. Invaluable for register work. Never displaced by changing packing. Curly paper and envelopes fed without trouble. Those using it can't be induced to go back to old methods. A set will outlast a new press. Send for circular. Manufactured and for sale only by

THE MCGINTY FEED GAUGE CO., DOYLESTOWN, PA.

PRINTER'S ESTIMATE BOOK.

PRINTERS have long wished for an Estimate Book that was arranged in compact shape, and which could be carried conveniently in the pocket for ready reference.

CAMPSIE'S VEST POCKET ESTIMATE BOOK

is the handiest and most perfect ever devised. No trouble to accurately estimate on any kind of work by its use. Mistakes are impossible, and a profit can be made on every job. Don't guess at the cost of work, but know what it is worth. Used and indorsed by the leading printers of the country. Recommended by all the typographical journals. Order a supply for your estimators and solicitors. Price: single copies, 50 cents; per dozen, \$5.00. The savings made on a single estimate will pay for a year's supply. For sale by all branches of the American Type Founders Co., THE INLAND PRINTER, or remit direct to

JOHN W. CAMPSIE,

EVENING WISCONSIN BLDG. MILWAUKEE, WIS., U. S. A.

WRITING TABLETS
IN GREAT VARIETY.

WE invite the attention of the four corners of the country to the four corners of this card.

PAPETERIES,
CHOICEST SELECTIONS.

We have added these goods to our large stock, made by the best houses in the country.



Our Motto always:
"Not how Cheap, but how Good."
"No better goods made."

A NOVELTY
CONTINENTAL ENVELOPES
FOR HOME & FOREIGN
CORRESPONDENCE

CONNECTICUT VALLEY PAPER & ENVELOPE CO.
57 Beekman Street, NEW YORK.

CLASP MAILING ENVELOPES.

EXPANSION—in practice—our increased capacity and output.

You follow suit—use our goods and secure the EXPANSION of your business.

Write us for Samples and Latest Prices on

PEGAMOID BRAND LEATHERS—highest grade imitation leathers.

LEATHERETTE—highest grade paper imitation leather.

FELTINE—unequaled for the money.

All of above are registered trade-mark.

Bookbinders, manufacturers blank books, advertising novelties, fancy boxes, etc., should be informed on these products.

ARTHUR W. POPE & CO., Sole Manufacturers,
45 High Street, BOSTON, MASS.



HEADQUARTERS FOR

Paper

FOR PRINTERS AND PUBLISHERS.

273-275-277 Monroe Street,
CHICAGO.

Have You Seen

KERATOL

TRADE-MARK

"KERATOL SILK"

An exact facsimile of the most costly silks. Is waterproof. The most beautiful book covering ever placed on the market. Write for samples.

JUST OUT—Keratol Glue.

Gives perfect satisfaction. Will stick Keratol and everything else, and holds well. Ask us or your jobber about it.

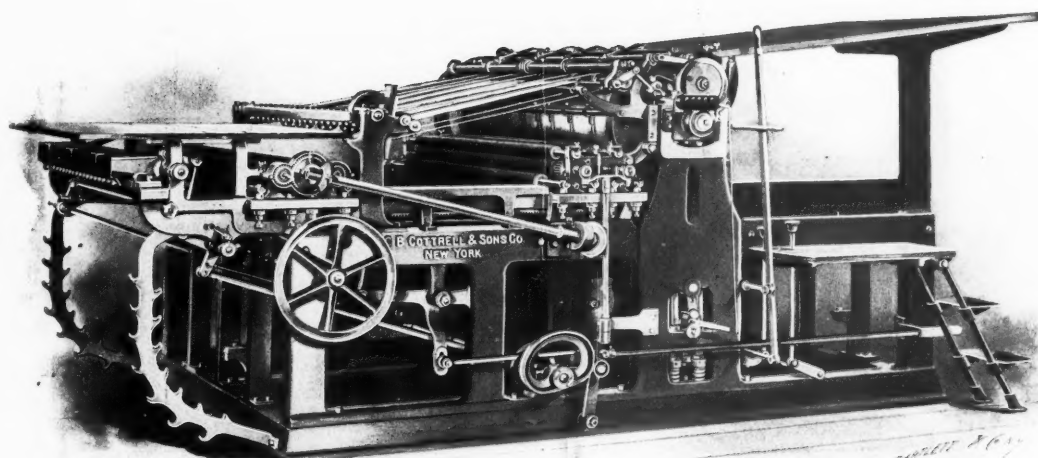
THE KERATOL COMPANY,

South and Van Buren Streets,

P. R. BRADLEY, Manager.

NEWARK, N. J.

Your Standing Now.



The merchant asked the storekeeper for his financial statement before accepting his order. He received a favorable statement, but it was dated five years prior to the date of his order. The goods were not shipped.

The world cares very little about how you stood a few years ago—it wants to know how you stand today. Your old presses were up to date once, but today they are not. They do good work still, but they have no power to draw trade to you. They cannot bring in the customers that a new press brings.

If you decide to put in a new press, don't let it be three years behind the times. Choose the latest patent on the market. That is the new series Cottrell, made from entirely remodeled and improved patterns of 1898. It is the highest achievement in printing machinery up to today.

It is the only press that has "reserve" speed beyond the capacity of the feeder. Write us about it.

C. B. Cottrell & Sons Co.

41 Park Row, New York.

279 Dearborn Street, Chicago, Ill.

E. C. GREENMAN, *Western Manager.*



**ELECTRO-TINT
ENGRAVING CO.**
1227 - 1229 Race St. Phila.

99

HALF-TONE
ZINC-ETCHING
EMBOSSING

DESIGNERS
ILLUSTRATORS
ENGRAVERS

THREE -
COLOR
PROCESS

SEND FOR SPECIMENS and ESTIMATES

Ullman's Inks

Honest Inks for Honest People.

TO USE, OR TO ABUSE—
That is the Question.

If you want to scare an ink drummer,
Tell him you are using

Ullman's Inks.

He will know what that means.

It means

You are getting excellent inks.

It means

You are getting them at bottom prices.

It means

Your employes from top to bottom
are honest.

Correspondence solicited. It will lead to business.

Sigmund Ullman Co.

PRINTING INK
MAKERS,

Export to
Europe,
Australia,
South America.

146th Street and Park Ave.
New York.

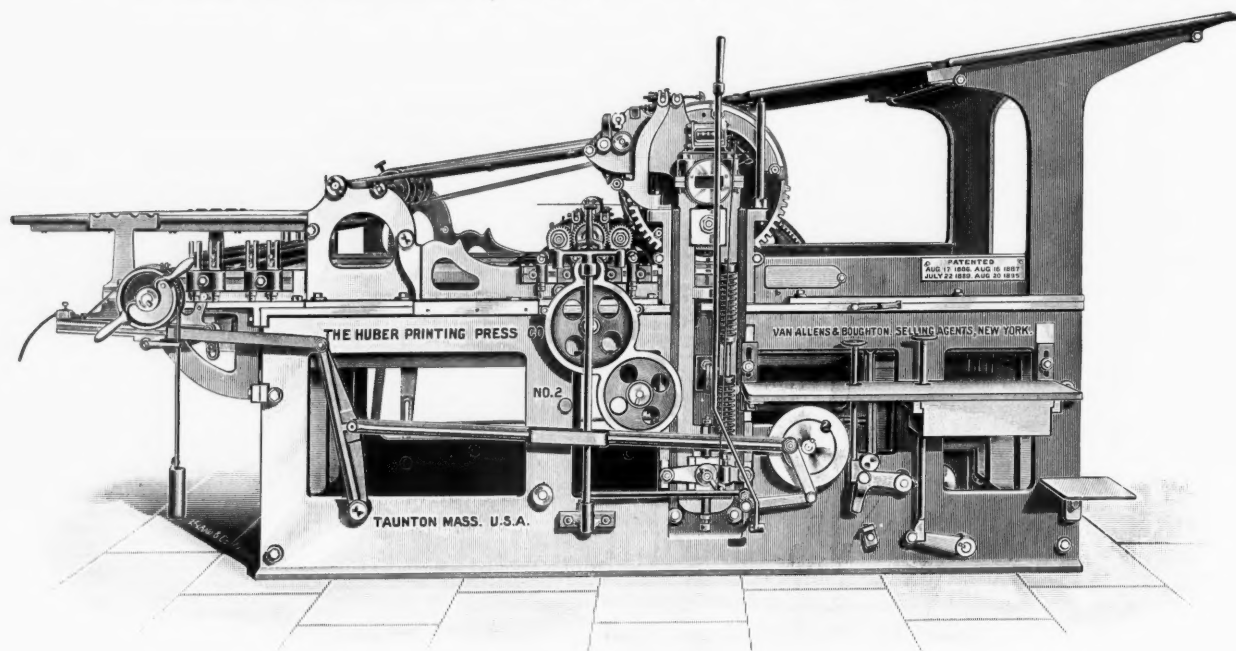
INVESTIGATE THE HUBER PRESS

This press is being bought by the finest printers of today. The evidence of merit is when the customer buys the second time.

Did you ever count the cost of a machine that only lasts a few years, and then goes into the machinist's hands for continual repairs?

The first Huber Presses sold twelve years ago are today in constant use, and scarcely one has cost a cent for repairs. Ask the users. The Huber is built of the very best material. No expense is spared to get the finest results.

The crank is the ideal movement to get high speed at slight wear. No vibration. No elasticity. No wear.



We make no preposterous claims of speed. The Huber will give more speed than can be utilized, and more product than any other press in the same number of hours. Compare the press reports.

It is the easiest to make ready, because most rigid.

It gives the best distribution, because it has the pyramid.

It gives more product, because it has no vibration to work up the spaces.

It is the cheapest, because it lasts longest.

It costs very little in time to investigate the merits of this press, and it may save you much in expense and worry.

Send us a postal card, and we will either call or send you a catalogue.

VAN ALLENS & BOUGHTON,

Western Office, 277 Dearborn St., CHICAGO.

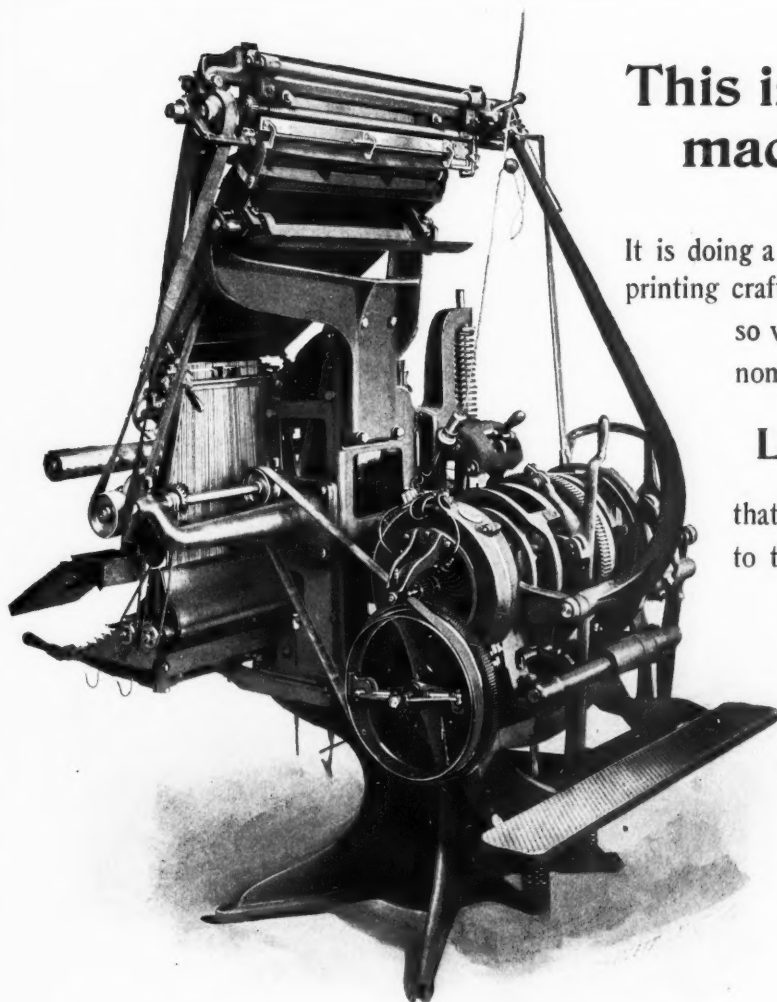
Telephone, 801 Harrison.

H. W. THORNTON, Manager.

19 to 23 Rose St., 59 Ann St.,
NEW YORK.

Agents, Pacific Coast—HADWEN SWAIN MFG. CO., 215 Spear Street, SAN FRANCISCO, CAL.
Agents, Toronto, Ontario—MILLER & RICHARD.

April, 1899.



This is a familiar machine

to most printers.

It is doing a wonderful work for the printing craft, but it could not do it so well, so rapidly, so economically without the

Lundell Motor

that you will notice is geared to the main driving shaft.

We show this to you simply as another example of the application of electric motors, **Lundell Motors**, to doing any work or all of the work necessary about a large or small printing establishment.

And the same idea applies with equal force and fitness to Electrotypers, Bookbinders, Engravers, and everyone interested in the perfect and economical operation of their machinery. The **Lundell Motor** method of driving machinery is

**Economical
Flexible
Simple**

**Safe
Reliable
Clean**

We will be pleased to give estimates of cost, plans, and advice. Correspondence promptly and carefully answered. Write for Catalogue No. 5813.

Sprague Electric Company,

CHICAGO:
Fisher Building.

20 Broad St., New York City.



Singing the Praises

of Inks is what we wish to do in this advertisement. And the Inks we talk are the **QUEEN CITY**. They have the superior working qualities and fineness that are required to turn out the choice grade of printing. Among our specialties which you ought to try, because they have been demonstrated to be the inks above all others adapted to meet the exacting requirements of fine illustrative work, are the

H. D. Book and Half-Tone Inks.

Send us your address at once, so that we can mail you samples of the beautiful work done with these and our other full line of inks. It will help you to turn out a finer character of work.

Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

*Branch, 347 Dearborn Street,
Chicago, Ill.*

The PRINCE of GORDONS

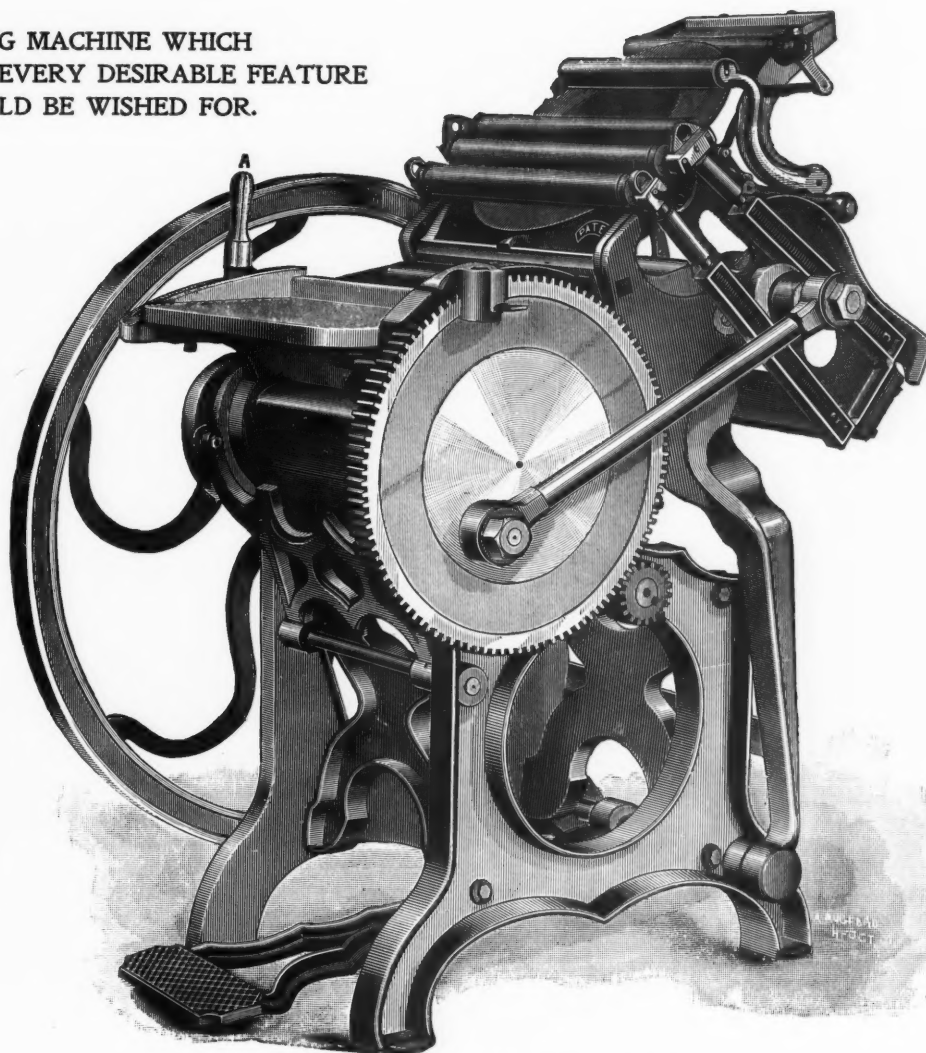
A PRINTING MACHINE WHICH
COMBINES EVERY DESIRABLE FEATURE
THAT COULD BE WISHED FOR.

Patent Impression Throw-off.



Notice
the
Simplicity
of this
device

for throwing off the impression, and then compare it with complicated arrangements used on all other Gordons. A short movement of the handle does the business.



THE JONES GORDON JOBBER.

Special Features. Among the admirable devices which are peculiar to the Jones Gordons are the automatic self-locking chase hook and form starter, the shield over the large gear to prevent greasing of sheets, the self-distributing duplex fountain, the carriage pulls attached to roller arms, by means of which the rollers may be placed in position without greasing the fingers; the automatic brake, which stops the press immediately after the belt is shifted; the roller throw-off, a supplemental part of the bed and roller ways, which is projected forward when the impression is thrown off, preventing the rollers from touching the form. The roller throw-off is an extra feature which is supplied only when specially ordered.

Sizes and Construction. The Jones Gordons are supplied in the following sizes: 8 x 12, 10 x 15, 12 x 18, 14 x 20 and 14½ x 22. The construction is the best, all material used being of the highest grade. The working parts are perfectly balanced, the frame is strongly braced, the bed and platen are accurately finished, the gearings carefully milled, the side-arms forged without weld from one piece of steel, and all rollers and their bearings are of tempered steel, so that there is no possibility of wear.

Send for prices to the Manufacturers or any Dealer in Printers' Supplies.

Manufactured by THE JOHN M. JONES CO., Palmyra, N. Y.

FOR SALE BY ALL DEALERS

NEW YORK OFFICE, 78 Warren Street—HENRY C. ISAACS.
SAN FRANCISCO OFFICE—215 Spear Street—HADWEN SWAIN MFG. CO.

Gibbs-Brower Company

Telephone, 2972 Cortlandt.
Cable Address, "Gibrow."



GENERAL AGENTS,

American and European Machinery,

150 NASSAU STREET, NEW YORK.

SOLE AGENTS FOR UNITED STATES
AND ALL
FOREIGN COUNTRIES

Kidder Press Co.

Multi-Color Rotary Press.
Bed and Platen Self-Feeding Presses.
Rotary Wrapping Paper Printing Presses.
Sheet-Cutting Machine.
Paper Mill Slitter and Rewinder.
Lithographic Stone Planer.
Toilet Paper Machinery.
Western Mileage Ticket Presses.
Printing and Bronzing Machines.
Cloth Bag Machinery.
Presses for Street Railway, Ferry and
Transportation Companies' Tickets.
Rotary Printing and Rewinding Machines.

Rotary Web Perfecting Press for Variable
Sizes of Sheets.
Routing, Trimming and Stereotyping
Machinery.
Ticket Printing and Numbering Machines.
Paper Box Machinery.
Tag Machinery.
Hook and Eye Card Presses.
Paper Bag Machinery.
Soap Wrapper Presses.
Pony Cylinder Press.
Special Machinery of all kinds invented
and built to order.



SOLE AGENTS FOR EASTERN AND SOUTHERN STATES
AND ALL FOREIGN COUNTRIES EXCEPT CANADA

THE LEIGER

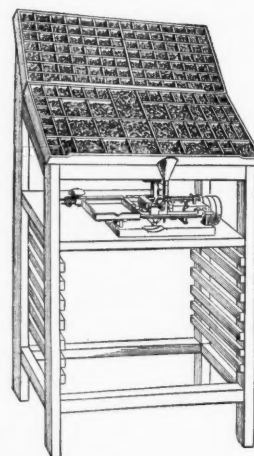
Automatic Feeder.

Feeds any kind of paper to perfect register.

Speed limited only by speed of press.

Perfect accuracy of operation guaranteed.

Present users to whom we refer by permission: { R. R. Donnelley & Sons Co., Chicago, Ill.
Rand, McNally & Co., " "



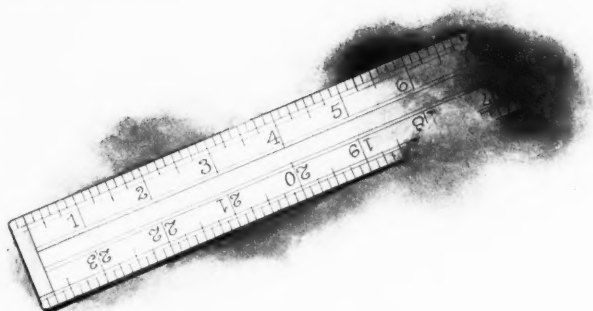
SOLE AGENTS FOR
UNITED STATES

The Chadwick Typesetter

This Machine increases
the capacity of the compos-
itor from 40 to 50 per cent.
No new material necessary.
The compositor throws the
type in the funnel with
both hands and the machine
sets it.

“Comparisons are Odious”

to the “other fellow” who
uses THIS



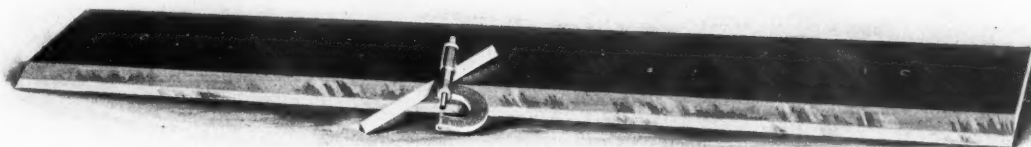
LORING COES.

to make Knives by.

We use this 



The result is a
“Micro-Ground”



Write

L. Coes & Co.

Worcester, Mass.

Estimate and Souvenir
if you mention this.
If not — no souvenir.

THE HUBER

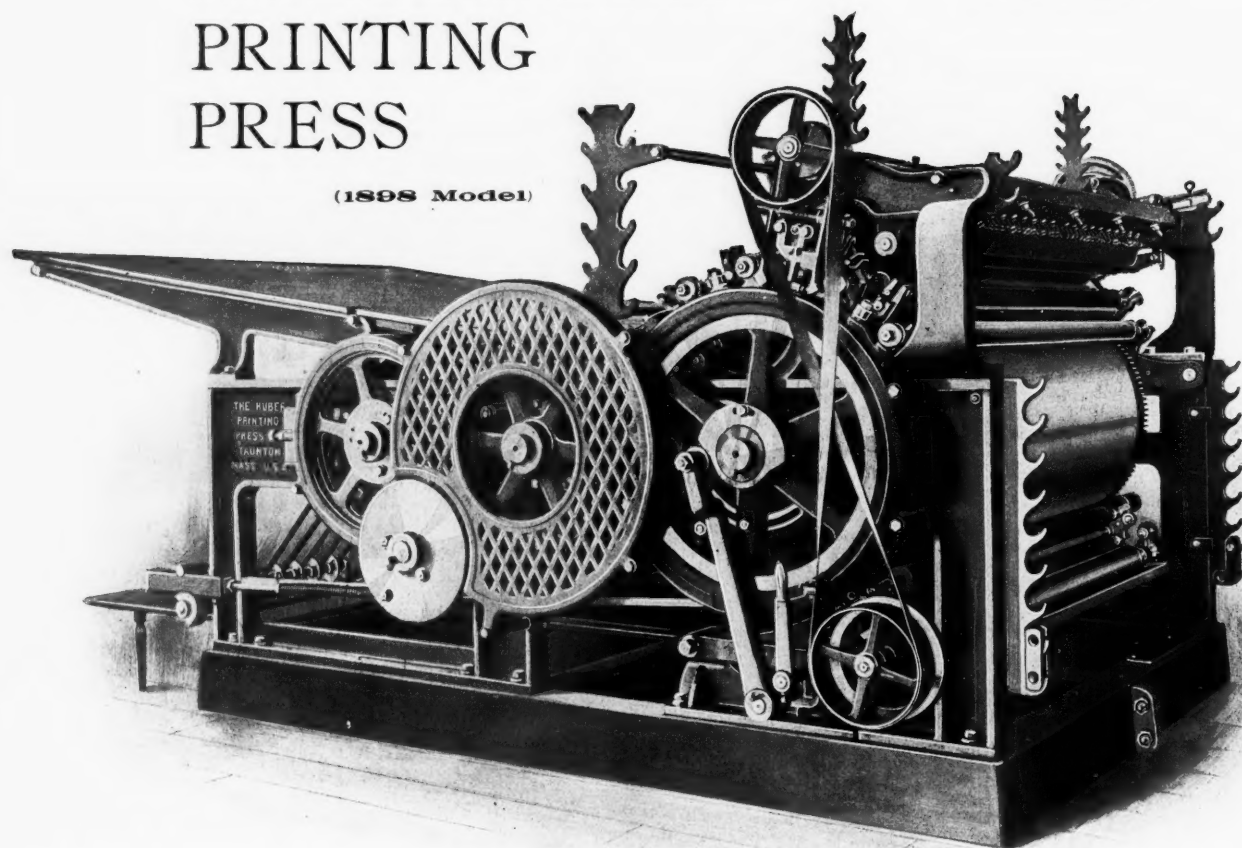
ROTARY LITHOGRAPHIC PRINTING PRESS

(1898 Model)

FOR
PRINTING FROM
ALUMINUM



THE RESULT OF TEN YEARS'
EXPERIENCE



Our sales for the month of January included two large Huber Rotaries to Sackett & Wilhelms Lithograph Co., of New York, which now gives them a total of seven Huber Rotary Machines.

To the H. A. Thomas & Wylie Lithograph Co. two large Huber Rotaries, making a total of four (4) in this establishment.

A second Huber Press to the Sherwood Lithograph Co., of Chicago; one to Forbes Lithograph Co., of Boston, and one to G. H. Dunston, of Buffalo, New York.

HARRIS & JONES,

Agents for the Pacific Coast:

HADWEN SWAIN MFG. CO., 215 Spear St., San Francisco, Cal.

Agents for France, Germany and England:

LEMERCIER & CO., 44, 46 and 48 Rue Vercingetorix, Paris, France.

102 WESTFIELD STREET,

PROVIDENCE, R. I.

Send for Catalogue giving cuts and full description of press.



PRINTED WITH FORTY-CENT HALF-TONE BLACK

F. E. OKIE COMPANY
KENTON PLACE PHILADELPHIA



Printed on I. N. Megargee & Co.'s Snow-White Enamel.

"Ask a Practical Man."

The insets showing work done with our 40-cent Half-tone Black, have now been appearing in the *INLAND PRINTER* for over a year. They have made many people think.

We know this, because many people thought they would send in a trial order. And after receiving the ink and testing its quality they thought they would use it regularly. And after settling down to use it regularly they may have stopped thinking about it, but—

Their orders come in right along.

There are lots of these people—the best and largest printers in the country. They are now our regular customers. These insets have paid us better than any other advertising we ever did. (And space in *THE INLAND PRINTER* costs money, too!)

These insets have made other people think—the doubting Thomases. Such people want to be sure they are right, and then—stop awhile to think it over.

What they think is, "How *can* they get such results with 40-cent ink? Let's ask a practical man, who knows how it's done."

And just then a "practical man" happens along—their ink man.

"Certainly, I can tell you all about how it's done. Why, our house spends more money on getting its samples printed than any other in the trade.

"You see, they have a specially-built stop-cylinder press, with all sorts of expensive attachments. And then they roll the form twice for each impression. And to get depth of color they run the sheets through again. Why, our house had to throw out 1800 sheets from an edition of 10,000 because the two impressions did n't register.

"But that isn't 40-cent ink. Don't you get fooled."

Now doubtless this practical man knows it all. And on one point he is right,—this ink is not what is known as 40-cent ink. But you can buy it for 40 cents a pound.

But there is another practical man who knows just a little about it,—the man who printed it. We have asked him to tell how it's done, and we print his answer.

He *may* be lying—but we think not. And then your ink man *may* be mistaken.

At any rate, you can investigate, if you wish. Our permit will pass anyone into the pressroom where the trick is done, and any bona-fide purchaser of printing inks can have a permit for the asking.

F. E. OKIE CO.

This is to Certify that these insets (and also all other insets appearing in the INLAND PRINTER during the years 1896, 1897 and 1898, showing samples of the inks of the F. E. Okie Co.), were printed in my establishment; that the work was done under my immediate supervision, and that I

Philadelphia, ss:

Alfred J. Ferris above named being duly affirmed according to law, deposes and says that the facts set forth in the above certificate are true.

ALFRED J. FERRIS.

Affirmed and subscribed the fifth day of January, 1899, before me.

SAM'L H. KIRKPATRICK,
Notary Public.

was personally familiar with the details thereof: that the presswork was done on a Huber Four-Roller Two-Revolution press; that each sheet was printed at a single impression for each side, and each impression made with a single rolling of the form.

Alfred J. Ferris.

THE LARGEST PRINTING PLATE MANUFACTURING ESTABLISHMENT IN THE WORLD

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..and..
Stereotyping



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from Steel
and
Copper
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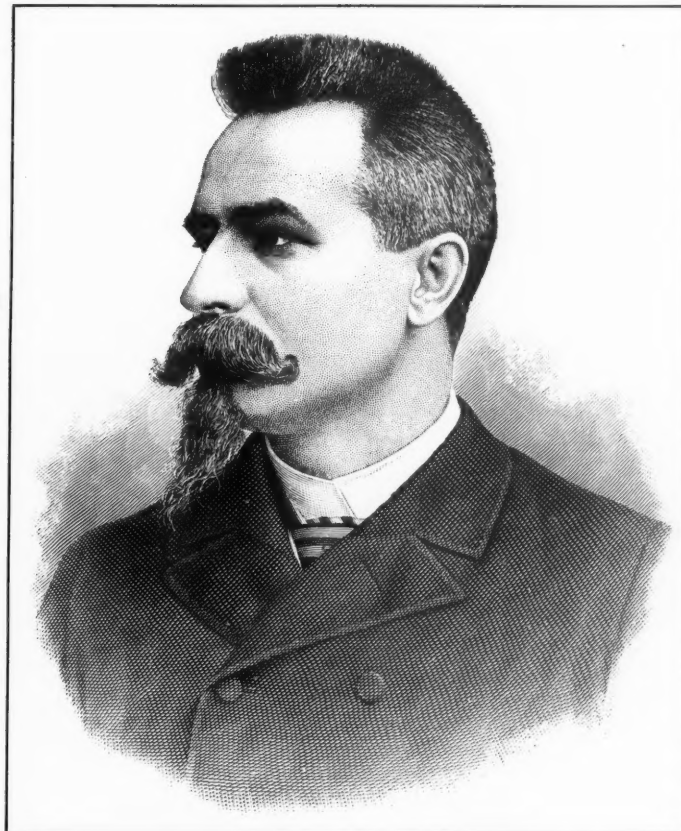


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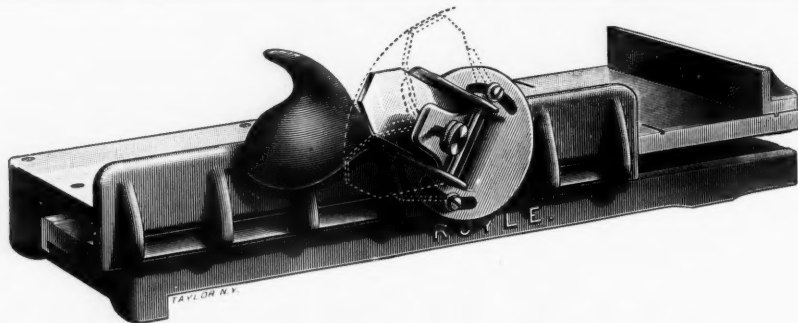


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White and
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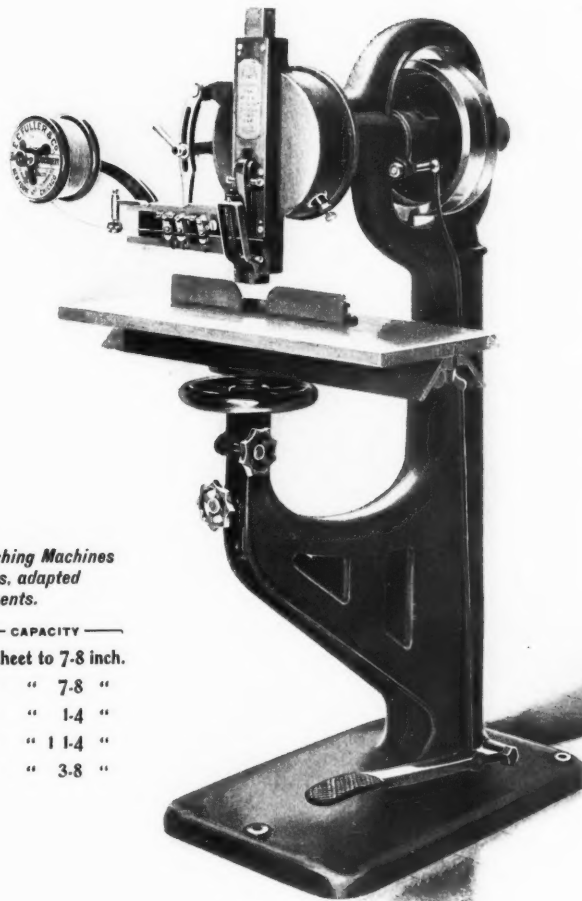
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THE SIMPLEST
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Workmanship and ma-
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to all requirements.*

	CAPACITY		
No. 1 (Double Head)	one sheet to	7-8	inch.
2	" "	7-8	"
3	" "	1-4	"
4	" "	1-4	"
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No. 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables. Capacity, 1 sheet to 1¼ inches.

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Equipped with both flat and saddle-back tables.

No adjustment required at all.

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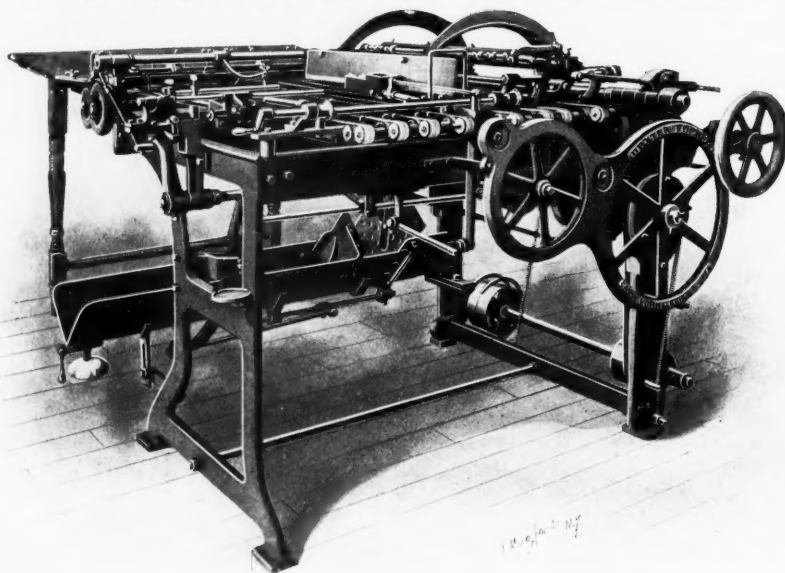
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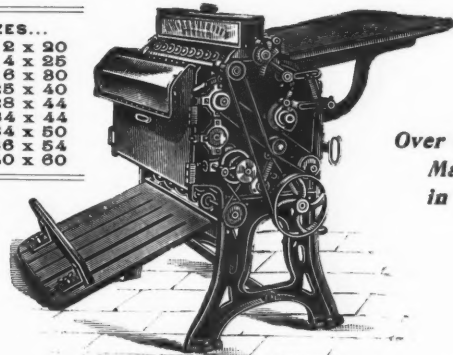
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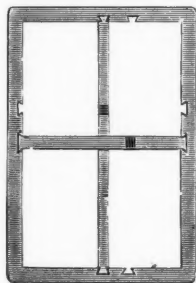
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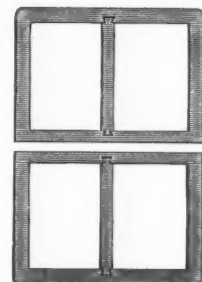
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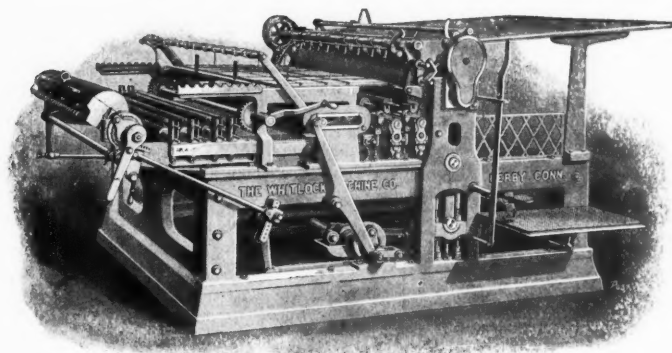
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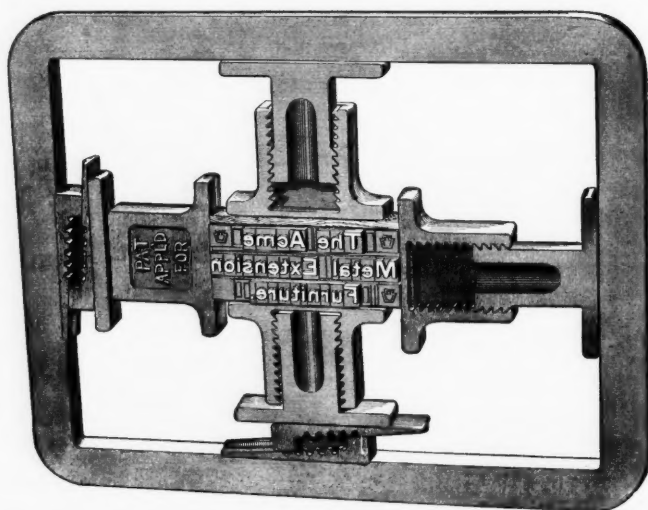
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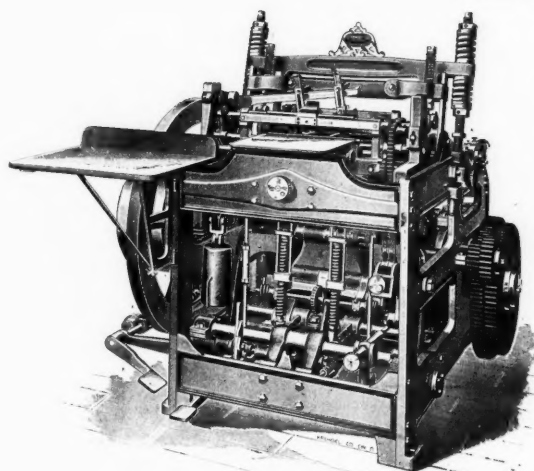


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THIRD SIZE, called "Extra Large," will take books:	{	3½ inches to 11½ inches wide.	{	Two Speeds—
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Cost of repairs per year *very small*. Time required to change setting, from two to five minutes.

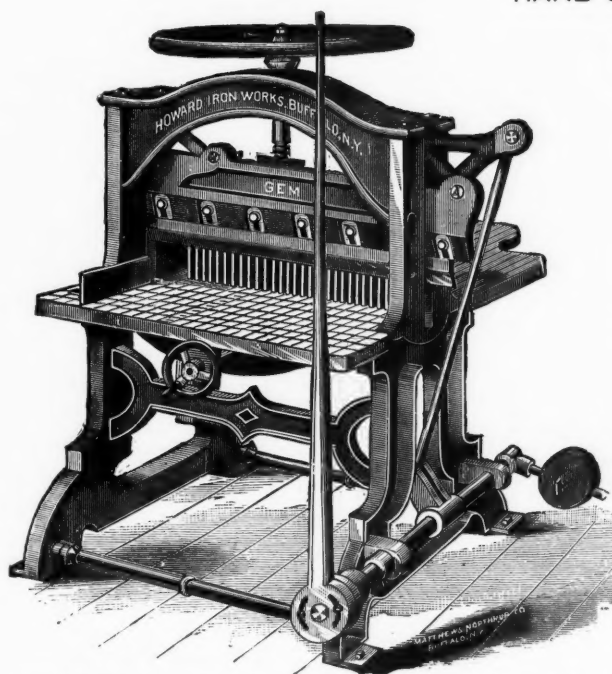
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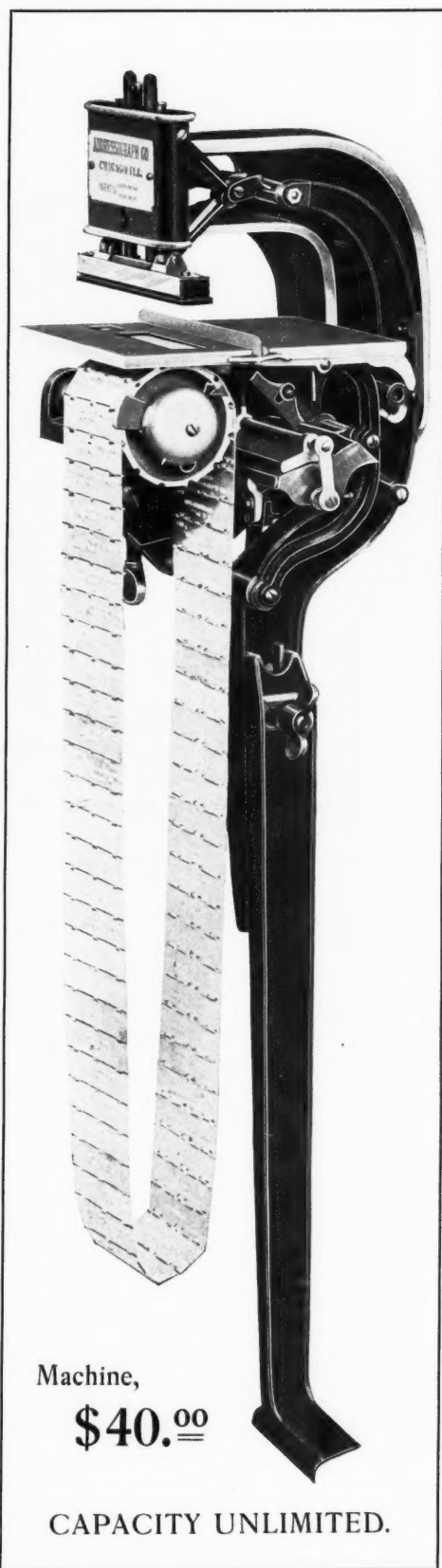
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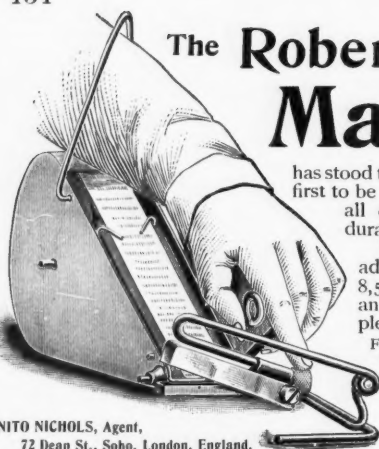
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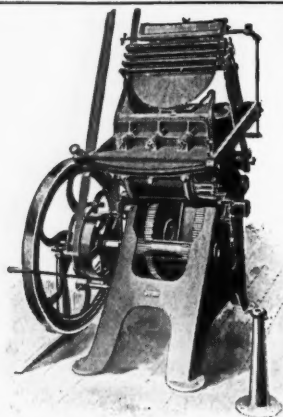
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This Machine is our Special Calendar and Large Pamphlet Stitcher, No. 2½.



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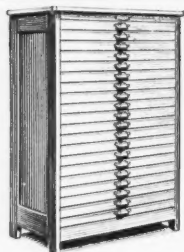
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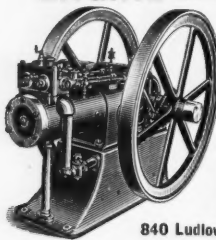
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Hooper, Will Phillip, 59 Fifth avenue, New York. Original illustrations for books, catalogues, advertisements, etc.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.
Buffalo Printing Ink Works, office and factory, 29 to 30 Brace street, Buffalo, N. Y.
Chicago Printing Ink Co., factory, Grand avenue and Rockwell street.
Great Western Color Co., 214-216 South Clinton street, Chicago. M. M. Herriman, Manager.
Morrill, Geo. H. & Co., 146 Congress st., Boston; 17-31 Vandewater st., New York; 341-343 Dearborn st., Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.
New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.
Queen City Printing Ink Co., The, Cincinnati and Chicago.
Robinson, C. E. & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.
Roosen, H. D., Co., 11-13 McKibben street, Brooklyn.
Star Printing Ink Works, F. A. Barnard & Son, 116 Monroe street, Chicago.
Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.
The Ullmann & Philpott Mfg. Co., office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Day, J. H., Co., Cincinnati and New York. High-grade printers' ink machinery.
Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

LEATHER ADVERTISING SPECIALTIES.

Mills, Knight & Co., 60 Pearl st., Boston, Mass. Memorandum books for advertising purposes.

LINOTYPE METAL.

Blatchford, E. W. & Co., 54 Clinton street, Chicago.

Standard Smelting Works, 172 Hudson street, New York City. Best book metal, 5½ cents; dross and exchange, 2½ cents.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper and machine knives. Best finish. "Pyro-calcic" temper. Oldest firm in the country.

MACHINERY—SECONDHAND.

Preston, Richard, 146 Franklin street, Boston, Mass. Printing, cutting, folding, and wire stitchers.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams street, Chicago. Saves expressage (all plates postpaid by us).

NUMBERING MACHINES.

Bates Machine Co., N. Y. Life bldg., New York. New models; new prices; send for catalogue.

Bates Manufacturing Co., 1137 Broadway, New York. Sole manufacturers of Bates' Automatic Hand Numbering Machine. No connection with any other firm of similar name. Remember, our address is 1137 Broadway, New York. Factory, Orange, N. J.

Force, Wm. A. & Co., 59 Beckman street, New York. Paragon, Conqueror, Monarch, Excelsior, and Force typographical numbering machine makers.

Southworth Bros., Portland, Maine. Agents wanted. Catalogue free.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

PAPER—BLOTTING.

Sabin Robbins Paper Co., The, Middletown, Ohio. English cloth and other blottings.

PAPER—COVER.

We carry the largest assortment of cover papers of anyone in the trade. Fancy and odd covers our specialty. **Illinois Paper Co.**, Chicago.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER CUTTERS.

American Type Founders Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Pavyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print and manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Cover and book papers exclusively.

Megargee, Irwin N., & Co. Paper and card-board of all kinds. Philadelphia.

PAPER DEALERS—GENERAL.

Beecher, Peck & Lewis, 137 Jefferson avenue, Detroit, Mich. Paper for printers' use.

Dobler & Mudge, Baltimore, Md.

Elliot, A. G. & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

Morrison, E., Paper Co., Washington, D. C.

Smith, Charles A., Co., Pittsburg, Pa. Specialties for printers.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Mead Paper Co., Dayton, Ohio. Lithograph, book and colored papers.

PAPER MANUFACTURERS—LEDGER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PASTE MAKING MACHINES.

Day, J. H., Co., Cincinnati and New York. Paste mixing machines and glue heaters.

PERFORATORS.

Howard, Geo. C., 1775 Ludlow street, Philadelphia. Direct or rotary, treadle or belt power, longitudinal and transverse rows.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

Bauer, H. C., Engraving Co., 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

Brown-Bierce Co., The, Dayton, Ohio. High-grade general illustrators.

Central Electrotype and Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Dobinson, W. J., Engraving Co., 277 Washington street, Boston, Mass. Half-tone and line etching.

Electro-Tint Engraving Co., 1227-1229 Race st., Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Illinois Engraving Co., 350 Dearborn street, Chicago. Engraving by all processes.

International Engraving Co. (Inc.), 1520 Market st., Philadelphia. Highest grade of excellence.

Kelley, S. J., Engraving Co., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

Mason, Samuel R., Century building, Cleveland, Ohio.

National Engraving Co., Washington, D. C. High-class designs.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News building, Detroit, Mich.

Peters, C. J. & Son., Boston, Mass. Half-tone, line and wax engravers.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, etc.

R. I. Photo-Engraving Co., 206 Weybosset st., Providence, R. I. Half-tone and line engraving.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PHOTO-ENGRAVERS.

- Sanders Engraving Co.**, 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.
- Suffolk Engraving Co.**, 275 Washington street, Boston, Mass. Engravers and electrotypers.
- Welsbrodt, H. W.**, 514 Main street, Cincinnati, Ohio, Blymer building.
- Wild, Anton**, 14-16 Ellicott street, Buffalo, N. Y.
- Williamson-Haffner Engraving Co.**, 1629 Seventeenth street, Denver, Colo.
- Zeese, A., & Co.**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS AND ELECTROTYPERS.

- Ringler, F. A., Co.**, 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

PHOTO-ENGRAVERS' PRINTING FRAMES.

- Swigard, E. W.**, 56 South Curtis street, Chicago. Manufacturer contact printing frames and camera stands.

PHOTO-ENGRAVERS' SCREENS.

- Levy, Max**, 1213 Race street, Philadelphia, Pa.
- Wolfe, M.**, Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

PHOTOGRAPHURE.

- Chicago Photographure Co.**, Pontiac Building, Chicago. Photo-half-tone.

PLATE AND EMBOSsing PRESSES.

- Howard, Geo. C.**, 1775 Ludlow street, Philadelphia. Hand or power, with inking, wiping and polishing attachments.
- Kelton's, M. M., Son, C.** Kelton, proprietor, 124 Baxter street, New York City.

PRESSES.

- Dorman, J. F. W., Co.**, Baltimore, Md. Send for our amateur printing press catalogue.
- Duplex Printing Press Co.**, Battle Creek, Mich. Flat-bed perfecting presses.
- Goss Printing Press Co.**, 16th st. and Ashland ave., Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.
- Hoe, R., & Co.**, New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 288 Dearborn street.
- Howard, Geo. C.**, 1775 Ludlow street, Philadelphia. Hydraulic, screw, toggle, eccentric, hand and foot lever, for monograms, stamping, cutting, scoring, forming, embossing, compressing, punching.
- Thomson, John, Press Co.**, 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

PRESSES—CYLINDER.

- American Type Founders Co.** sells Cottrell Country, Monarch and Paragon presses, and Campbell hand cylinder presses.
- Babcock Printing Press Manufacturing Co.**, The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.
- Campbell Printing Press and Manufacturing Co.**, 5 Madison avenue, New York; 334 Dearborn street, Chicago; 5 Bridewell place, E. C., London, England.
- James, George C., & Co.**, 126 Longworth st., Cincinnati, Ohio. Job presses and cutting machines.

PRESSES—HAND.

- Kelsey Press Company**, Meriden, Connecticut.

PRESSES—JOB PRINTING.

- American Type Founders Co.**, general selling agents for Gally Universal presses.
- Universal Printing Press**, embossers' and paper-box cutting and creasing presses. General selling agents, American Type Founders Co. Address nearest branch as per list under head of Type Founders.
- Wesel, F., Mfg. Co.**, 82 Fulton st., New York.

PRINTERS' MATERIALS.

- American Type Founders Co.** "Everything for the printer."
- Graham, E. K., & Co.**, 516 Commerce st., Philadelphia. New and secondhand machinery and supplies.
- Hamilton Mfg. Co.** Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of "New Departure" cases, stands, cabinets and all printers' wood goods.
- Hartnett, R. W., & Bros.**, 52-54 North Sixth st., Philadelphia, Pa.
- Morgans & Wilcox Mfg. Co.**, Middletown, N. Y. Patent steel furniture and other specialties for printers.
- Newton, W. C., & Co.**, Washington, D. C. Printers' machinery and supplies.
- Rowell, Robert**, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.
- Wells, Heber**, 155 William street, New York. "Strong slat" cases, cabinets and stands.
- Wesel, F., Mfg. Co.**, 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' OUTFITTERS.

- Kennedy, T. E., & Co.**, 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

- Bendernagel & Co.**, 521 Minor street, Philadelphia. Compositions adapted to the work.
- Bingham Brothers Company**, 49-51 Rose street, New York. Also padding glues.
- Dietz, Bernhard**, Grant and Mercer streets, Baltimore, Md.
- Godfrey & Co.**, printers' rollers and roller composition, Philadelphia, Pa. Established 1865.
- Grayburn, John**, 525 First ave., Pittsburgh, Pa. Established 1871. Try our padding glue.
- Maigne, O. J.**, 324-328 Pearl street, New York City.
- Wild & Stevens**, 148 Congress street, Boston, Mass. Established 1859.

PRINTING INK MANUFACTURERS AND BRONZE POWDERS.

- Okie, F. E., Co.**, Kenton place, Philadelphia, Pa.

PUNCH CUTTING AND MATRIX MAKING.

- Webbking, R., & Co.**, 388 Dearborn st., Chicago. Steel letter cutting.

QUOINS.

- Hempel & Dingens**, Buffalo, N. Y. Sole manufacturers in the world of genuine Hempel improved quoins. Beware of counterfeits.

RUBBER STAMP SUPPLIES.

- Dorman, J. F. W., Co.**, Baltimore, Md. Printers and others send for printed matter about the manufacture of rubber stamps.

RUBBER STAMPS, SEALS AND DIES.

- Baumgarten & Co.**, Baltimore, Md.

RUBBER TYPE.

- Dorman, J. F. W., Co.**, Baltimore, Md. Perfection solid rubber type is best. Made from patented metal molds.

RULING MACHINES.

- Hickok, W. O., Mfg. Co.**, Harrisburg, Pa. Ruling machines and pens.

SHIPPING TAGS.

- Dennison Manufacturing Co.**, 90 Wabash ave., Chicago.

SORT CASES.

- American Bolt and Screw Case Co.**, Dayton, Ohio. Manufacturers of cases for printers' sorts. Circulars and price list on application.

STEEL RULE.

- Helmold, J. F., & Bro.**, 32 South Jefferson st., Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

- Blatchford, E. W., & Co.**, 54 Clinton street, Chicago.

TYPE FOUNDERS.

- American Type Founders Co.**, greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book.

BRANCHES—Boston, 270 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 45 North Division st.
Pittsburg, 523 Third ave.
Cleveland, 255-259 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 203 Monroe st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 612 Delaware st.
Denver, 1649 Blake st.
Portland, Second and Stark sts.
Los Angeles, 211 New High st.
Spokane, Wash., 10 Monroe st.
San Francisco, 405 Sansome st.

SPECIAL AGENCIES—Atlanta, Dodson Printers' Supply Co.
Dallas, Scarff & O'Connor Co.
Toronto, Toronto Type Foundry.
Montreal, Toronto Type Foundry.
London, England, M. P. McCoy, Phoenix Place, Mount Pleasant, W. C.
Melbourne, Alex Cowan & Sons, Ltd.
Sydney, Alex Cowan & Sons, Ltd.
Adelaide, Alex Cowan & Sons, Ltd.

- Barnhart Bros. & Spindler**, 183-187 Monroe st., Chicago.

- Bruce's New York Type Foundry**, V. B. Munson, successor, 13 Chambers st., New York.

- Farmer, A. D., & Son**, 63-65 Beekman st., New York, 163-165 Fifth avenue, Chicago.

- Graham Type Foundry**, 567 Cleveland avenue, Chicago. Novelties in borders and ornaments.

- Hansen, H. C.**, type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

- Inland Type Foundry**, 217-219 Pine st., St. Louis, Mo. Inventors of Standard Line Unit Set Type.

- Newton Copper-Faced Type Co.**, 18-20 Rose st., N. Y. Estimating, deduct spaces and quads.

- Toronto Type Foundry**, leading printers' supply house in Canada; highest class ready prints and plates. Branches: Halifax, Montreal, Winnipeg, Vancouver. Head office, Toronto. Everything for the printer.

TYPESETTING MACHINES.

- Empire Typesetting Machine Co.**, 203 Broadway, New York. Western agency, 163 Fifth avenue, Chicago.

- Goodson Type Casting and Setting Machine Co.**, 96 Westminster st., Providence, R. I.

- Johnson Type Casting and Setting Machine**, New Bedford, Mass. Write for circulars.

TYPEWRITER RIBBONS AND CARBON PAPERS.

- Little, A. P.**, Rochester, N. Y.

- New York Carbon and Transfer Paper Co.**, 107 Liberty street, New York. Typewriter ribbons, carbon papers and fine linen papers.

WOOD TYPE.

- American Type Founders Co.** carries in stock most complete stock of wood type in the world.

- Hamilton Mfg. Co.** Main office and factory, Two Rivers, Wis.; eastern warehouse and factory, Middletown, N. Y. Manufacturers of wood type, borders, ornaments, wood rule, etc.

- Wells, Heber**, 155 William street, New York. Hard wood, fine finish; beautiful faces.

THE INLAND PRINTER—APRIL, 1899.

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